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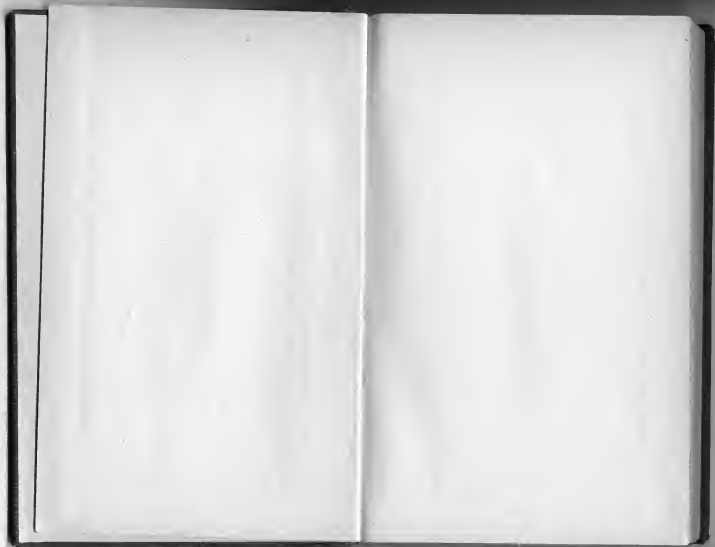


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TYPOPHILE CHAP BOOKS: XIV  
A HALF-CENTURY OF TYPE DESIGN  
AND TYPOGRAPHY  
VOLUME TWO





GOUDY · HONORARY ACADEMICIAN

A  
HALF-CENTURY OF  
*Type Design*  
AND TYPOGRAPHY  
1895-1945

BY  
FREDERIC W. GOUDY  
L.H.D. LITT.D. LL.D.



VOLUME TWO

NEW YORK · THE TYPOPHILES

MCMXLVI

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For the Typophiles

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MY STORY OF THE  
DESIGNS

(Continued)

28 Oct 52

ARIES  
[Design No. 54]

SHORTLY after beginning work at my newly-established Village Letter Foundry in 1925, Spencer Kellogg, of Eden, New York, began operating his new private press, and for it he placed large orders for types I was casting and offering to printers—in fact, his orders embarrassed me by their size, as I was not as yet equipped for large output.

On one of Kellogg's visits to Marlboro, he suggested that he might like a private type for his "Aries Press." My first thought was to make for him a letter based upon the classic forms of the early Venetians, and sketches were begun along this line and *approved* by him, but on the occasion of a later visit to my workshop, a suggestion was made—whether by me or by him, I do not remember—that a type with some qualities not generally found in the early Italian types might be a pleasing variation, since the type he wanted was intended for printing texts in limited editions, texts that in themselves would not be ordinary.

We talked over the types of the private presses and finally decided that a face with the color and mass effect of the Subiaco used by St. John Hornby at his famous Ashdene Press was the sort that offered possibilities for a new letter. The first sketches I had made for a roman thereupon were scrapped and drawings for a new "old face" were begun. This was in the summer of 1925.

I had purchased an engraving machine; I could not purchase also the mechanical knack needed to



use it, a knack which comes only from experience; so it was a really chancy undertaking for me to attempt (with no previous matrix cutting experience) the engraving of a hundred or more matrices. Records of progress at this time were not kept consistently, but by noting dates that occasionally appeared on drawings or proofs, I find that my first pencil drafts are dated November 8, 1925, and by November 22 my drawings in ink were completed. And then began the travail of accomplishment.

Drawings were easy to make, but how to translate drawings into patterns from which to cut matrices? Some sort of pattern was essential, and a record of those I attempted shows that more than one hundred and fifty were made; at first some letters were cut laboriously from hard fibre sheets about one-sixteenth of an inch thick, which were then mounted with Lepage's glue on other sheets of the same fibre, making enlarged sunken patterns for use in producing reduced metal working patterns; for others, letters were cut from heavy Bristol board and likewise mounted, but this material proved not too satisfactory. I finally found that a hard drawing paper, three or four ply, gave me the best results, and I have used it for all of my master-pattern work since.

Then came the matter of grinding engraving tools that would cut a sunken matrix in hard brass or German silver fifty-odd thousandths of an inch deep; the preparation of the matrix blanks; the thousand and one things necessary before a single matrix could be cut; and the repeated experiments, all of which required considerable time—so that it was

well into 1926 before I was able to show proofs of some seventy characters.

As might be expected, these first proofs showed inequalities in weight, line, etc., yet on the whole I believe they were probably as successful as the first efforts of many of the early craftsmen starting from "scratch." Corrections, recuttings, changes, took time, and my customer, tiring of his press in the meantime, shut up shop—throwing the type back on my hands. What finally became of the 500-odd pounds of 16-point type I had shipped to him, I do not know.

The information contained in this account of the Aries face has been taken from notes prepared prior to the fire in 1939. I have written at length because the work on this face represents the principal beginnings of my typefounding experience, and until now has never been put into print.

Details of the later development and ownership of the face appear in the account herein of another type, No. 81.

[SEE COLLOTYPE REPRODUCTION]

## [Design No. 55]

146

and *ITALIC*

147

part. I thereupon scrapped my drawings and *without* further consultation with him started new drawings from a different viewpoint, making patterns and engraving a specimen in 24-point, proofs of which I offered for his approval. I believe the new letter I showed him, both in the roman and italic, is one of the most distinctive types I have ever made. It incorporates features which deliberately violate tradition as to stress of curves, but which are so handled that attention is not specifically drawn to the innovations introduced. It was a strong letter, yet not too bold for a magazine intended for women's reading.

The order was placed with me in 1927, but my first proof was dated March 11, 1928. The Crowell Company was patient and did not press me unduly (they did not know that I was learning the business of type-founding while working on its face). There is practically no place outside a type foundry where one can learn the "mystery" of matrix engraving, nor any books treating of the subject which

ABCDEFGHIJKLMN O P Q R S  
T U V W X Y Z & a b c d e f g h i j k l m  
n o p q r s t u v w x y z f i f f f i f f f l . , ; : ! ? -  
A B C D E M P R g & z

*Speaking of earlier types, Goudy says:  
The old fellows stole all of our best ideas.*

really help the beginner, so I had to start from scratch.

To make cutting tools meant experimenting hour after hour, discarding tool after tool, noting in each what seemed unsatisfactory, changing angles of the cutting edges, etc., until one joyous day I found I had succeeded in grinding a cutter which not only would cut clean, but with which I could control the width of the line being cut. This meant that I had finally succeeded in making a cutting tool that would, if necessary, cut a line one-and-one-half thousandths of an inch in width and still be strong enough to cut a depth of fifty-odd thousandths of an inch in hard brass or German silver without breaking.

I say "one joyous day"—it was joyous enough as to accomplishment, but tempered somewhat by the fact that I discovered I had lost the sight of my right eye overnight and I must perforce go on thereafter handicapped by imperfect sight in the performance of a craft in which even perfect sight is not quite good enough!

The new 24-point proofs pleased Mr. Quinan and the magazine editors, and I went about the work of engraving matrices for their design—I think I cut all the sizes from 10-point to 42-point, roman and italic. From types cast in my matrices, the Monotype Company made electro matrices for the printers of the magazine.

The face was used in the magazine for some years until the demand for more bizarre forms became general. I believe that Companion Old Style and its italics show greater consistent *original* features than any other face I have ever made.

[Design No. 58]

By September, 1927, I had engraved the matrices for the 24-point capitals, and the 18-, 16-, and 14-point capitals and lower-case; and with the help of Peter Beilenson (the printer of the present volume, who was working with me at this time), produced a broadside on the hand press showing these sizes, which the Continental Typefounders Association offered for sale. It announced that the 12-, 30-, 36-,

ABCDEFGHIJKLMNOPQRSTUVWXYZ & . , ' ; ! ? -

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890

Speaking of earlier types, Goudy says:  
The old fellows stole all of our best ideas.

# SINGERS

One day shortly after my showing of the face Rudge telephoned me asking me to have luncheon with him at the Transportation Club, in New York City. He said he liked "Deepdene" (the name I had given the design—naming it after my modest estate at Marlboro), and would like to get it for his own use if I would consider parting with it. He said he would want, of course, an italic to accompany it. We talked the matter over and I set a price which was satisfactory to him. He said he would give me a definite answer in the course of a week or so; in about two weeks we met again at the same club and he said he was ready to go ahead with the transaction, but he would want also a bold face to go with it, and how much more would that add to the price agreed on? As he wanted drawings only for the bold I named a nominal sum. He then said he would want the Mergenthaler Linotype Company to make matrices for him.

I told him that I could not consider the Linotype

at all in the deal, as I was under contract with the Monotype Company and could not draw for any composing machine other than the Monotype; but if he would get Mr. Best's consent I would let him have the design. This Best would not agree to; he was, in fact, quite angry with me, as he had the impression I was willing to dicker with the Linotype Company contrary to the business arrangement between the Monotype and me.

When I explained that I had only agreed to sell to Rudge *personally* (and I did not then know that he was a typographic consultant of the Linotype), Best asked if I would give Monotype the reproduction rights—for which he would make me a liberal advance on royalties. This arrangement suited me and the first sales of matrices were very satisfactory.

I have always resented the fact that when Deepdene was put on the Monotype machine I was not asked to cooperate in adapting the individual characters to the die-case, for I feel that the slight changes made do not always carry out my own ideas as to the changes necessary, or as to the fitting of those changed characters.

When Simon & Shuster issued their edition of *The Bible as Living Literature* they used Deepdene and its italics, but the publisher's note about the design of the type seems to me to suggest that my design was somehow at fault. It states that the book "is set in 14-point Deepdene, a contemporary book face designed by Frederic W. Goudy for the Lanston Monotype Machine Company, Philadelphia, Pennsylvania. Many of the characters have been recut and refitted for the special purposes of this text."

In the first place Deepdene was *not* designed for the Monotype, as I have said; I made it for my own use and for sale to printers, and for this purpose I cut the first matrices. I presume the note in the S. & S. Bible specifically means that the changes were made to adapt the face to the die-case, but it reads as though the Monotype or the publishers felt it necessary or desirable to improve my design. At any rate I am glad the use of it did not prevent the publishers from selling several hundred thousand copies of the Good Book!

## RECORD TITLE

[Design No. 59]

EARLY in 1927 I was talking to the late Hal Marchbanks at his Press on East 13th Street. A gentleman came in to whom Hal introduced me. His name was Charles DeVinne; and he was the grandson (I think) of Theodore L. DeVinne.

DeVinne was art director of *The Architectural Record*. He asked whether the *Record* might get a type of its own for its headings; and if so, how much would such a type cost; and also how long a time would I require—could the type be finished before the end of the year? I made a quick quotation for design, cutting matrices in four sizes, and a price per pound for the type I would supply and assured him that the work could be done in time.

I suggested that for an architectural publication something based on the monumental lapidary inscriptions of the early Romans would be appropriate; and such a letter would harmonize with almost any good type used for the text of the magazine. His reply was that the character of the type "was up to me" as I was supposed to know about such matters. In a few days a letter came telling me to go ahead with the work.

Some time before this conversation I had purchased a reprint by Stanley Morison of a newly-discovered treatise on classic letter design originally printed at Parma by Damianus Moyllus about 1480, a treatise which gave the geometrical proportions of an alphabet of roman capitals. I wondered whether capitals like those shown therein would be a good

basis for a heading type for the *Record*, and I began drawings along these lines.

I soon found that when they were reduced to type many modifications were imperative, and in some letters decided changes in form were necessary to fit them for use to modern eyes.

Certain features had to be exaggerated or they would disappear in the cutting; curves needed strengthening, stems and hair lines needed to be thickened or brought into greater harmony with each other. In addition, these letters of Moyllus were mathematically constructed, with every vertical line exactly the same width as every horizontal line, and such letter construction takes little account of those optical illusions on which, the experienced designer knows, depend the fine and almost imperceptible qualities which mean so much to the appearance of the type in the mass. An architect knows that a vertical line does not give the same impression of width as a horizontal line actually of the same width.

DeVinne did not press me, but within a couple of months (early in July, in fact) I was able to show him a proof of the 24-point size complete. I had not shown him any drawings, so this proof was his first sight of my design. Evidently it was entirely satisfactory, as the only word I got from the magazine was a check for one-half the total amount I was to receive, with a request to finish other sizes as soon as practicable. A proof (fortunately saved from the fire) showing practically all the 12-, 14-, and 18-point characters, is, I note, dated December 18, 1927.

This was one of the most satisfactory commis-

The magazine used my type for several years until the craze for sans serifs came in and widely displaced the ordinary roman forms.

[Design No. 60]

For these letters I planned to take capitals, based more or less on the mediaeval scribes' capitals, and to enclose each in a square, making the letter white on a solid background. These were to be used as initial letters. I finished the drawings, made a few patterns, but never got around to cutting any matrices. The chronological list in *The Story of The Village Type* mentions them, and that "mention" is all that remains regarding design or patterns, which were completely lost in the 1939 fire.

## [Design No. 61]

The italic I made, in its lower-case at least, owes little to historic forms (excepting only to the Aldine character to which, in my opinion, all true italics hark). Although made to accompany Deepdene roman, I hoped it would be found worthy to stand alone, just as the older italics were intended to stand. I chose more or less to disregard tradition in an attempt to follow a line of my own, and drew each character without reference to any other craftsman's work. I think this italic shows a disciplined freedom which retains the essential quality of legibility.

The capitals present no radical departures from traditional forms—indeed they could not without danger of eccentricity, but the swash characters I added give the capitals a degree of variety and a

ABCDEFGHIJKLMNOPQRS  
 TUVWXYZ& abcdefghijklm  
 nopqrstuvwxyz fffflflfl .,:!?-  
 ABCDEGMPR k zggggg

Speaking of earlier types, Goudy says:

The old fellows stole all of our best ideas.

touch of elegance which relieves the face from any tendency toward undue primness.

Notwithstanding the slight inclination of the letters it is a true italic, since after all an italic is not so much a matter of inclination as of innate character.

For the 24-point used in the first specimen of Deepdene Italic, Mrs. Goudy, who had learned the use of the matrix engraving machine, cut the matrices and did them as well as I could have done.\*

On page 100 of Bruce Rogers' book *Paragraphs on Printing*, he says of italic figures that "Some printing-offices even make it a part of their shop style not to use italic figures under any circumstances; yet this is unsound because some of the most interesting and graceful numerals can be found in italic founts." I am reminded on reading his statement that for his little book *Letters From T. E. Shaw*, which Bertha set for him in 16-point Deepdene Italic, I had at his request designed and engraved matrices for italic figures for use with the italic text. I also cast, for use in this book, Deepdene Italic capitals in 14-point to line with the 16-point lower-case, and cut also a simpler form of cap T and, I think, an N. These special characters have never appeared elsewhere. And speaking of these types for B.R., I recall revising slightly some Deepdene Italic swash characters drawn by Richard Ellis for the book *Translations from the Chinese*, by Arthur Waley, which were cut for him by the Monotype.

\*I used this 24-point to present my "Evening at Deepdene," beautifully printed by Howard Coggeshall at his Press in Utica.

## GOUDY TEXT

[Design No. 62]

AFTER my little foundry had gotten well under way, it occurred to me that I had no black-letter type among my stock of designs. Some years earlier I had purchased a leaf of the Gutenberg 42-line Bible, the first important book printed from movable types. This page is set in a strong, virile type, an imitation of the then current Teutonic manuscript hands; the page abounds in contractions, abbreviations, and ligatures to conserve space and approximate the vagaries and whimsicalities of the scribes' handling. For my new type I wanted a gothic letter that would give me the solid effect of that famous Gutenberg letter but if possible without its mannerisms.

Some time before 1920 I had made a cover design for the Marchbanks Press for a pamphlet to be printed at the Press to advertise Dill & Collins' new paper "Canterbury Book." For the title I had lettered the words "Canterbury Book" in a black letter, using Lombardic forms of "C" and "B" as initials. In May 1922 my book *Elements of Lettering* was published by Mitchell Kennerley. In it I showed drawings for a black-letter based on the lettering of the Dill & Collins pamphlet cover.

In 1927, for my title line of *Typographica No. 5*, I cut out individual letters from a proof of an *Elements* reproduction and pasted them up to form the word. When I began my drawings for the projected new type these examples came to mind and I decided that the letters shown in my *Elements of Lettering* might practically be copied. They were the result of



study of early Gothic forms of the scribes, and of the types of Ratdolt and his contemporaries.

Of the design as finally cut, I wrote that "it is a freely rendered Gothic letter, composite in form from various sources. This sort of letter being less perfect in form than the roman character, lends itself to a greater variety in design." Its first appearance was in a Christmas card which I set in the 18-point size. This card attracted the attention of Mr. Best, president of Monotype, and he asked permission to put it on the machine. He wished to change my name "Goudy Black" to "Goudy Text," the name by which it is now known. For a showing of it the Company prepared an elaborate eight-page pamphlet in three colors, showing sizes 10- to 72-point. Unfortunately for my own peace of mind, the cover for this pamphlet exploits my name in 72-point with a *cipher* in "Goudy" instead of the letter "o." I regret also that the fitting of some of the characters was somewhat carelessly done in its production of the face.

I myself made a *faux pas*—my drawings show a "trait" on the lower-case b, h, k, l, which properly belongs only to the "l." The "trait" is a little pointed projection on the left of the straight stem of the "l" at the height of the lower-case "middles" and (I think) was used to differentiate the "l" from the figure one (1). In my ignorance I put a trait on the other straight ascending stems where it was not needed, a lapse I never expect to live down, although no one, as yet, has called me for it—praise be!

The late Melbert B. Cary, Jr., once told me that he had a letter from a well-known German printer

who intimated that "he could see how a German might have designed Goudy Text, but he couldn't see how an American could do it." There must be some "Goth" in my blood.

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
& \$ % ' " # . : ; , ' ? ! 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy  
says: The old fellows stole all of our

## STRATHMORE TITLE

[Design No. 63]

STRATHMORE TITLE really doesn't belong in this list of types, as it was made for my own convenience in preparing a booklet for the Strathmore Paper Company's "Old Stratford" paper. The entire alphabet was drawn, but for the title of the booklet I made patterns and cut matrices only for the letters A, B, D, E, F, H, K, L, M, O, P, R, S, T, intending to complete the set of matrices at some later date.

## LOMBARDIC CAPITALS

[Design No. 64]

*The Story of the Village Type* chronology shows the date for the drawings of these Lombardic letters as 1921, and that for the cutting of the matrices as 1929. I imagine the earlier date refers to the showing made in *Elements of Lettering* before the thought of cutting the design in type occurred to me. I find by comparison that my type forms differ slightly here and there from the *Elements* version, but do follow those earlier drawings in the main.

The Lombardic letters were a development by the Italians of the old roman cursive letters. Most of the types based on them are too stiff and formal to grace the page where used; in drawing mine I kept this fact in mind and attempted also to make forms less ornate than some of the original painted letters, which frequently lost their typical characteristics, and showed a tendency to confusion and illegibility, by being fattened vulgarly and overburdened with ornament. Lombardic Capitals may properly serve as alternate letters to replace the usual black-letter capitals when a touch of elegance is desirable. Used by themselves they do not usually combine well in words or sentences, and they were not intended to be so used.

A B C D E F G H I J K L  
M N O P Q R S T U V W  
X Y Z

# SANS SERIF HEAVY

[Design No. 65]

This type was made for the Monotype Company and, to me, proved somewhat disappointing when produced; I fear it was a disappointment also to the Company, as I do not see it frequently in print. The most I can say for it is that it is a simple, sincere effort to provide a sans-serif letter that might hold its own in the revival of sans-serifs brought in from English and German foundries some years ago.

As a matter of fact sans-serifs have a very respectable lineage, reaching for their beginnings even further into the dim past than the roman letters, which, although they spring from the same sources, have developed along different lines.

Foundries usually listed these letters as "lining gothics" and usually showed capital forms only; occasionally a lower-case was added, not always in complete harmony with the capitals.

Without reference, however, to the classic Greek models of these lining gothics, I attempted to give to my type a definite expression of freedom and a personal quality not always found in this kind of letter. My type, in the nature of things, could offer few radical differences in forms when compared with dozens of similar types, but I did hope to incorporate subtle variations in proportions and handling of details not found in those previously listed in the specimen books. Evidently I didn't succeed too well.

# KAATSKILL

[Design No. 66]

This type I made specifically for use in an edition of *Rip Van Winkle* which I was making for The Limited Editions Club. As to its inspiration, I have not the slightest recollection; what I had in mind was merely to design a type "as simple, legible, vigorous, clear and effective in detail as I could, and which would at the same time show no note of strangeness in the mass." I feel that Kaatskill owes nothing in its design to any existing face, and the type therefore is as truly an American type as anything so hide-bound by tradition as type can be. In the publisher's note in this edition of *Rip Van Winkle* I said—borrowing a phrase from the author's prefatory note to *Rip Van Winkle* in the first edition of *The Sketch*

A B C D E F G H I J K L M N O

P Q R S T U V W X Y Z & A B C D

E F G H I J K L M N O P Q R S T U V W X Y Z &

a b c d e f g h i j k l m n o p q r s t

u v w x y z & fi ff fl fl . , ' ; ! ? -

1 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy says:

The old fellows stole all of our best ideas.

Book—"the type itself is not a whit better than it should be."

The type has an added interest in the fact that it was designed, cut, and set in the immediate vicinage of Irving's story—in the foothills of Rip's own Kaatskill mountains, at Marlborough-on-the-Hudson, on my own premises which are said to have been part of the land whereon "Wolfert's Roost" was located.

To execute a commission to print for the Carteret Book Club "a transcript of the diary of an Essex County Maid during the Revolutionary War," I cut the 12-point size and added the long f and ligatures which the copy called for; also I cut a lower-case superior "e" from the same "e" pattern used for the "e's" in the text.

## REMINGTON TYPEWRITER

[Design No. 67]

TYPEWRITER faces have become so highly conventional that any departure from the usual forms catches the eye unpleasantly. Since each letter occupies the end of a steel punch of fixed width, variable widths, such as are usual in printers' types, is practically impossible. It is difficult to make a lower-case i or m, or a capital I or M, of the same width. As a matter of fact we have become so accustomed to the spacing and shapes of typewriter letters that to make them approximate printers' type, either in shapes or spacing, is to make them strange, and curiously enough, less legible. The Oliver Typewriter some years ago made a face called "print-type," with the forms of each character more like printers' letters than usual, but the result was not entirely successful.

My problem then in making this typewriter alphabet was to attempt a letter that at most I hoped might minimize the appearance of uneven spacing in typewritten matter. This I did by giving my letters a slightly italic effect, which permitted more freedom in details than a pure roman. I could lengthen the serifs of the narrow letters more nearly to fill the "body" and shorten them for the wider characters, and in this way even up somewhat the awkward gaps or crowding between them and their immediate neighbors.

I made a trip to the Remington factory at Ilion, New York, to talk with the Superintendent, to whom I had a note from the President of the Company;

but I found the Superintendent rather antagonistic—"they didn't need any outsider to make types for them." I therefore made my own patterns, cut some matrices, and pulled a proof which is reproduced herein. I presume the face was put on the typewriter—Remington paid me well for the design—but I do not recall ever seeing a letter written in it. I believe the Monotype cut a machine face from it (without my permission) for a customer.

[ SEE COLLOTYPE REPRODUCTION ]

As this chronicle is partly autobiographical, I would like to include here some incidents that bear a sort of relation to my work as a type designer and founder.

Some years before I began my own letter-cutting, I had in London come across the firm of Bannerman & Son, printers' engineers, who made and sold all sorts of gadgets for typefounders' use—gauges, casters, etc.—and I had bought from them a number of useful items which are not obtainable here because our typefounders and composing-machine manufacturers have adequate machine shops and are themselves able to make such things when they require them. At Bannerman's I had seen a description of a matrix-engraving machine made in Germany. When I was about to start my own letter-cutting, I remembered this machine, and decided I would go over and try to obtain one for my own little shop.

I mentioned my proposed trip on a visit to my printer friend Coggeshall in Utica a few weeks before sailing, and he decided that he and Mrs. Coggeshall would go too; and a few days later George Trenholm, the Boston designer, said he would also like to join the party. The thirty-second anniversary of my marriage to Bertha fell while we were on our way to England; Coggeshall and Trenholm secretly hunted out the ship's printer and concocted a special dinner menu to celebrate the occasion!

A few days before my departure I had received a cablegram from an old friend in London, to whom I had written of my impending visit, asking if I would speak at a meeting of advertising clubs to be held soon after my arrival. To this request I had

cabled my acceptance, though I didn't have too much time to get material together for an address. On reaching London, I was surprised to find that the luncheon meeting was scheduled for the following day, was to be in my honor, and—wonder of wonders!—was to be held in the Great Hall of the Worshipful Company of Stationers, to which the leading printers and advertising men from all over England and Scotland had been invited so they might see for themselves what a foreign type-designer looked like.

Percy Gossop, the friend to whom I had written, called for me with a taxi; and when we entered the impressive old building I was amazed (and terrified) at the crowd awaiting me. Among the guests I was delighted to find my old friend Amos Stote, who had carried out a considerable part of the arrangements for the meeting; Bruce Rogers, our fellow-Typophile; the late beloved Burton Emmett; "Seve" Horgan, George F. Trenholm, and many English printers whom I previously had met. I was delighted to see again George W. Jones of Gough Square, who during a visit to New York, at a meeting of the American Institute of Graphic Arts, had said: "Fred Goudy has never done any harm to typography!" I was introduced to the meeting by Sir Ernest Benn, the publisher.

The occasion to me was a memorable one. It is not often that a simple craftsman is so signally honored as to be invited as a guest speaker within the walls of this historic Hall. Examinations in the printing industry are held there, and prizes and certificates of merit are awarded; but these are for

British printers. As I review my talk at this meeting I wish it might have been a more scholarly address, and so more worthy of the occasion. Afterwards there was quite a bit of newspaper publicity on the affair; and my talk was printed, with a portrait, in one of the advertising magazines.

I have somewhere (if they did not burn in 1939) a number of letters from important people who "regretted their inability to be present"—people like His Grace the Archbishop of Canterbury, a Patron of the Worshipful Company, who had a conference at Lambeth Palace, and Gordon Selfridge, proprietor of the great departmentstore (and whom I knew in Chicago), who was on the Continent at the time.

After a few weeks' sightseeing in London, Bertha and I went to Munich, Nuremberg, Frankfort A.M., Offenbach, Mainz and Cologne; and then home by way of Paris. At Frankfort we were the guests of the great Stempel foundry, whose proprietors were very kind. I enjoyed talking there (through an interpreter) to Gustav Mori, a fine, fatherly old gentleman. Then Dr. Klingspor of the Klingspor foundry sent a car to bring us to Offenbach. We enjoyed the visit to this foundry too, where I had hoped to meet and talk with Rudolf Koch, whose work I admire so much, but who was away on a holiday.

Back in Frankfort young Mr. Cunz, nephew of a director of the Stempel foundry, who had at one time visited us at Deepdene, took me to the office of the engraving-machine manufacturer—makers of the machine used at Stempel's and which I had seen in operation. I arranged to buy one, and in due time it reached the Village Letter Foundry.

# INSCRIPTION GREEK

[Design No. 68]

I HAD always wanted to do a Greek type—why, I can't say, for if there is anything I know less about than Greek, I can't think of it at the moment. One day, in looking over some reproductions of early stone inscriptions in Greek capitals, I was struck with the number of characters which were exactly like our roman forms, and on counting found that only eleven letters differed from them. The particular inscriptions I was examining were printed in roman small caps with Greek letters to match in size and color, and I decided to design and add these eleven letters to my Kennerley small capitals in the 18-point No. 2 size. In this way I produced a new Greek type. For my printed specimen of the type I copied one of the inscriptions from *Inscriptiones Antiquae*, by Jani Gruteri, 1603, but what it says I have no idea.

The drawings, patterns, matrices and type were lost in the fire.

Some twenty-odd years ago I made a broadside of the Hippocratic Oath, in Forum capitals, which has been highly spoken of. Now, if I am spared long enough, I hope to do a triptych of the Oath in the original Greek, with Latin and English translations, in types made for the purpose.

[SEE COLLOTYPE REPRODUCTION]

# TRAJAN TITLE

[Design No. 69]

For The Limited Editions Club's *Rip Van Winkle* title-page I designed a letter for the principal line based on the classic lapidary letters of ancient Rome. After the book was printed, I received a commission to plan a list of the subscribers to the building of the Community House in my old home town of Forest Hills Gardens, Long Island, to be framed and hung on the wall of the house. The chairman of the committee in charge of the work told me there would be something like a thousand names included. I had decided in my own mind that the letters I had made for the words "Rip Van Winkle" on the title-page mentioned would lend themselves to such a use, and I thereupon completed drawings for the remaining letters of the alphabet and made working patterns for cutting matrices.

As a framed list about three feet by five was wanted, I made a calculation as to the size of type I would need, and decided that 18-point would be as large a face as could be used for so many names in

A B C D E F G H I J K L M N O  
P Q Q R S T U V W X Y Z &  
1 2 3 4 5 6 7 8 9 0 . , ' -

FWG SAYS · THE OLD FELLOWS  
STOLE ALL OF OUR BEST IDEAS

the size of frame suggested. By the time I had finished cutting the patterns and matrices for the 18-point type, copy for the names came in and I found that the committee had over-estimated the number of names to be shown, and that there were instead something like eight hundred. My 18-point then was too small for the purpose, so I immediately cut the 24-point, and the 48-point to use for the heading letters. As no handmade paper, which I wished to use, was available in so large a sheet as three by five feet, I printed the names in alphabetical order on nine sheets of some fine Italian handmade, and these sheets I later joined to make one large sheet of the right size.

Trajan Title is one of my favorite designs and it has been widely used. I cut it in seven sizes, from 12- to 48-point. It is based on the letters of the inscription at the base of the Trajan column at Rome, erected about 114 A.D., but the letters have not been slavishly copied—the letters are primal.

The English Monotype Company owns the English and Continental rights to the face.

# SANS SERIF LIGHT

[Design No. 70]

EVERYTHING said earlier regarding Design No. 65 applies equally to this face, which is a lighter-weight version of No. 65 with only such changes as were necessitated by the change in weight.

A B C D E F G H I J K L M N O P Q  
R R S S T T U V W X Y Z & . , ; ! ? -  
a b c d e e f f g h i j k l m n o p q r s t u  
v w x y z f i f f f f f \$ 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types,  
Goudy says: The old fellows  
stole all of our best ideas.



# MEDIAEVAL

[Design No. 71]

I COME now to what I personally consider one of my most original designs, a letter based on a twelfth-century South German manuscript hand; and my drawings, I believe, present features never before shown in a printer's type. When books were entirely written out by hand they had qualities that made their texts charming which almost always elude successful imitations in metal types. I believe that in the Mediaeval face I really made a contribution to the art and craft of the type founder. Of it I said (pompously) at the time of its making: "if it were to be judged by pragmatic standards it probably would not meet the approval of those critics who demand in their types the elimination of any atavistic tendency. Quite obviously, then, it cannot be judged fairly by the advertising compositor or the job printer."

Mediaeval, in its lower-case, borrows the free-

A B C D E F G H I J K L M N  
O P Q R S T U V W X Y Z & . , ' ; ! ?  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
fi ffi fl ll & æ ø \$ 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy says:  
The old fellows stole all of our best ideas.

dom of the scribe's pen of the Renaissance; its capitals, however, owe less to the pen hands since they are more or less composites of monastic manuscript and Lombardic painted forms. The faint unfamiliarity of some of the characters should prove no bar to its use in texts whose appearance in the printed page need not be sacrificed on the altar of that unknown god "legibility." I did not attempt to sacrifice clearness or significance of the forms themselves in my endeavor to retain some quality of pen work, but I did attempt to secure in metal the characteristic handling of the quill; I did not attempt to eliminate the gothic spirit of the face while romanizing somewhat the individual characters of the font. Its final form was essentially the vision of the printer and designer, rather than of the calligrapher.

The new face attracted little general comment; a fact I didn't mind since I sold more of it than many other types in my specimen—so some printers must have liked it. I would like to recut it if there were time, before I enter the shadow.

The University of California Press has used it largely and well; Howard Coggeshall of Utica swears by it. My friend Douglas Barnes had enlargements of it made for his business name with letters cut out of metal—aluminum, I think—for attaching to his show windows in Manhasset, Long Island.

Arthur Rushmore selected Mediaeval for Harper's edition of *Sonnets from the Portuguese* and it made a handsome volume. I first used it for an insert I arranged for *The Colophon* on the "Devices of the Early Italian Printers." The design was begun on August 19, and type cast September 27, 1930.

## HADRIANO LOWER-CASE

[Design No. 71A]

This year, 1930, was a fairly prolific one in my type-founding work—seven new types and the lower-case for the Hadriano capitals made in 1918—a record in which I take considerable pride. True, one of them, the Inscription Greek, was not an important addition to my list; but Trajan Title, Sans Serif Light, Mediaeval, Advertiser's Modern, Goudy Stout and Truesdell required a great deal of work for one pair of hands to draw, to cut patterns, and to engrave the matrices.

Hadriano lower-case was made at the request of the Monotype Company which has the reproduction rights for Hadriano. I did not want to attempt a lower-case for a purely inscriptional letter, but the foundries and composing machine companies say printers ask for lower-case regardless of the esthetics of the matter, and I allowed myself to be persuaded.

This design hardly justifies a separate listing herein and is included as a mere matter of record, and date of its making; it might properly have had mention under No. 33, although drawn twelve years later than the capitals which were intended, like my Forum, to stand alone as an inscriptional face.

I made what I thought was a good companion for the capitals, but the first proof disappointed me. The type looked entirely too much like Kennerley Bold (No. 48, done in 1924). I cut one size only and turned the type over to the Monotype. I do not think anything was ever done with it—praise be!

[SEE COLLOTYPE REPRODUCTION]

## ADVERTISER'S MODERN

[Design No. 72]

I do not recall at the moment why I began the design for this face, of which nothing remains except a proof of three lines of type I cut and cast for my friend Manuel Rosenberg, editor and publisher of *The Advertiser*, for his yearly *Sketch Book*. This type was sent to the Lakeside Press in Chicago, where the printing of the *Sketch Book* for "Rosie" was being done, for use on the cover. The specimen shown here is a line-cut reproduction of a proof I recently found among odds and ends of remainders of my fire in '39. I do not remember whether all the patterns were made or not; but my recollection is that all of the master patterns had been cut, so all of the drawings must also have been completed.

[SEE COLLOTYPE REPRODUCTION]

# GOUDY STOUT

[Design No. 73]

In a moment of typographic weakness I attempted to produce a "black" letter that would interest those advertisers who like the bizarre in their print. It was not the sort of a letter I cared for, but requests from some advertisers who saw the first drawings induced me to cut one size and try out the effect. I never cut any but the one size, although I threatened to cut other sizes if any were demanded. None were!

**A B C D E F G**  
**H I J K L M**  
**N O P Q R S T**  
**U V W X Y Z**  
**G & . , -**

# TRUESDELL

[Design No. 74]

This face, designed in 1930, was cut in February, 1931. The publishers of *The Colophon, A Book Collectors' Quarterly*, had asked me to contribute a section for No. 5 and I had selected an article on "The Devices of the Early Italian Printers," from Ongania's book on the Italian printers, published by Charles Scribner's Sons and reprinted with their permission. For this reprint, which was in my new Mediaeval—almost its first use—I wrote a preface "Note on the Marks of the Early Italian Printers," which I set up in 18-point Kaatskill. As I was allowed two pages only for my note, I soon found that my matter was too long to go in 18-point

A B C D E F G H I J K L M N O P  
 Q R S T U V W X Y Z & . , ; ! ? -  
 a b c d e f g h i j k l m n o p q r s t u  
 v w x y z fi ff ffi fl m æ ð st C ( [  
 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy says:  
 The old fellows stole all of our best  
 ideas.

Kaatskill. Remembering my Truesdell letter, I hurriedly finished the patterns for it and cut and cast a 16-point size (later casting it on an 18-point body), and this 16-point size exactly filled my allotted space.

Of Truesdell, at the time of its making, I said "it is a new face presenting a handling of some details not hitherto shown in any type face." It is an original design in which the capitals follow more or less the pen-drawn letters of the early scribes, but with no loss of the Latin character required in our present-day types. The lower-case letters also show something of the scribes' handling where it occurs naturally, but not to the same extent as in the caps.

I gave the face the name "Truesdell," which was my mother's maiden name.

I have had more orders for Truesdell since the fire than before that catastrophe; these latter orders, of course, could not be filled.

## TRUESDELL ITALIC

[Design No. 75]

Of this italic, made to accompany the preceding face, there is little to be said of its origin—it speaks for itself. Truesdell Italic presents no bizarre or freakish details and like the Aldine letter will stand alone. A few details of handling are unusual, but they merely add interest and do not detract from its legibility or possible beauty.

Ellen Glasgow wrote me of Truesdell Italic, in which Earl Emmons had printed "an appreciation" of her by James Branch Cabell, that it "is a most beautiful type and I am proud it should distinguish me in Mr. Emmons's interesting and artistic work."

A B C D E F G H I J K L M N O P  
Q R S T U V W X Y Z & A B C  
D E G K L P R T U W Y Th  
a b c d e f g h i j k l m n o p q r s t u v  
w x y z v y f i f f l a s . , ' ; : ! ? -

*Speaking of earlier types, Goudy says:  
The old fellows stole all of our best ideas.*

## DEEPDENE OPEN TEXT

[Design No. 76]

WHEN my friend Edwin G. Gress, former editor of *The American Printer*, was preparing his book *Fashions in American Typography*, to be published by Harper's, he asked me to write an introduction for it and to suggest a type to use for chapter headings which would harmonize with my Deepdene, which he intended to use for the text matter. I said I would design a letter and cut mats for the chapter headings.

I used the lettering I had drawn for my magazine *Ars Typographica* title and head lines; I made patterns and cut mats, opening up the letters with a white line, and using a Lombardic form of capital. There were more letters required for his work than I anticipated, or I might not have been so free with my promise; but I went ahead with the face, cutting the entire alphabet, although for the purposes of his book b, g, j, k, m, v, y, and z were not needed. I named the face "Deepdene Open Text." I later cut matrices for the same face with the white line of the letters filled in solid and called it Deepdene Text.

[ SEE COLLOTYPE REPRODUCTION ]

## DEEPDENE TEXT

[Design No. 76a]

THE specimen lines herewith tell the story of this letter. It is merely the open Deepdene Text in solid line. I am sorry I did not design special capitals, in addition to the Lombardic forms, at the time of its making.

**In the best books men talk to  
to us their most precious tho  
pour their souls into ours. Th  
for books! They are the wor**

# ORNATE TITLE

[Design No. 77]

I CAN'T think of anything special to say about Ornate Title. It is a simple, decorative face that has been used by some good presses for use on title-pages where size of type was more important than blackness of line. Albert Schiller used it successfully for an advertising customer, but then, Albert always was trying stunts! The Eucalyptus Press at Mills College, California, has used it very successfully in several of its publications. What I have said earlier (page 24) regarding the letters I did for the Sunday School room may be responsible for the idea of the face.

A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z & . , ' -  
P R E C I O U S

# SANS SERIF LIGHT ITALIC

[Design No. 78]

THIS design was made to accompany Design No. 70. I cut the matrices for one size and sent the type to the Monotype Company for reproduction. I have always felt that a sans-serif needed no italic and that to provide one could be only an incongruous addition. I fear it never became very popular.

A B C D E F G H I J K L M N O P  
Q R S T U V W X Y Z & . , ' ! ? -  
a b c d e f g h i j k l m n o p q r s t u v  
w x y z f i f f f f f f f f \$ 1 2 3 4 5 6 7 8 9 0

*Speaking of earlier types,  
Goudy says: The old fellows  
stole all of our best ideas.*

## DEEPDENE MEDIUM

[Design No. 79]

THERE is not much I can say about this design. It is merely a heavier form of Deepdene for which I cut one size, and sent casts to the Monotype Company for whom it was made. I have never seen any reproductions of it and do not think it was ever put on the market.

[ SEE COLLOTYPE REPRODUCTION ]

## GOETHE and GOETHE ITALIC

[Designs No. 80 and No. 89]

GOUDY GOETHE is, in the main, a lighter version, with slight changes and refinements, of Goudy Modern (Design No. 35). It was drawn and cut specially to print a specimen I contributed, at the request of Hugo Steiner-Prag, to the Goethe Centenary Exhibition held in Leipzig in 1932. Each contribution presented something from the writings of Goethe, and was printed in the language of the printer. About one hundred printers in various countries of the world (four from the United States) were invited to contribute. For my contribution I printed by hand twelve sheets of a conversation of Goethe with Johann Peter Eckermann on "Literary Style."

In addition to the roman I cut also the italics for one word (*reasons*), later completing the italic alphabet for use in the Limited Editions Club edition of

A B C D E F G H I J K L M N O  
P Q R S T U V W X Y Z & , ' ; ! ? -  
a b c d e f g h i j k l m n o p q r s t u v w x  
y z f i f f l f f i f f l æ ı 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy says:  
The old fellows stole all of our best ideas.

*Frankenstein*, for which I had cut the 12- and 14-point sizes of the roman specially. Bertha did the hand composition of that book (some 300 pages) — the last work she was able to do before her death in 1935.

Of the type, Paul A. Bennett in *The Dolphin*, No. 2, says: "Like Goudy Modern, its heavier inspiration, Goethe is a blending of modern and old style characteristics which, in this instance, produces a distinctively new result. Goethe is unlike any transitional face in its narrow letter forms, yet it has a reading ease superior to that of any strictly modern letter."

I had hoped later to make a new face of this letter by adding a very slight extra weight, with a few other revisions also, but never got beyond making a few sketches to remind me of my intention; these sketches burned in 1939.

A B C D E F G H I J K L M N O P  
Q R S T U V W X Y Z & . , ' ; ! ? -  
a b c d e f g h i j k l m n o p q r s t u v w  
x y z fi fl ff ffi Th ä ö 1 2 3 4 5 6 7 8 9 0

*Speaking of earlier types, Goudy says:  
The old fellows stole all of our best ideas.*

## FRANCISCAN

[Design No. 81]

FRANCISCAN is the name given by Edwin Grabhorn to the redesigned and recut Aries face (Design No. 54). Grabhorn had purchased the face after seeing a proof of it on the occasion of my visit to his shop in San Francisco in 1931. I had renamed the Aries face "Village Text," and intended to use it for my own printing rather than to offer it for general sale.

Grabhorn first used it for printing *The Spanish Occupation of California*, in February 1934. This book took highest honors at the American Institute of Graphic Arts "Fifty Books of the Year" exhibition that year. It was also used to print the Grabhorn Press *Bibliography*, in 1940. I am not sure in my own mind that this type was the best that might have been selected for this bibliography, even though it was my design and the property of the Press; but

Æ B C D E E F G H I J K L M N  
O O Q R S T U V W X Y Z ∞  
Ω & . : ; / ' 1 2 3 4 5 6 7 8 9 0  
a b c d e f g h i j k l m n o p q r s t u v  
w x y z ffi fl ffi ffi ffi æ

*Speaking of earlier types, Goudy says:  
The old fellows stole all of our best ideas.*



I believe it to be well adapted for reprints of matter leaning toward the archaic. In Grabhorn's use of it for the Book Club of California's folio about the first edition of the King James Bible, with a genuine 1611 leaf included, I can find no fault. The type adapts itself beautifully to a two-column page.

The matrices were electrotyped by the Monotype Company from my redesigned types and cast for Grabhorn by McKenzie and Harris, San Francisco.

## DEEPDENE BOLD

[Design No. 82]

This design was projected about the time of my talks with William Edwin Rudge regarding his proposal to buy Deepdene, which I have related earlier under the heading for Design No. 58. This transaction falling through, the actual drawings were postponed until after the Monotype Company had produced Deepdene and Italics.

For this face I cut one size and sent the type to the Company for weight, fitting, etc. Until a few weeks ago (September, 1944) I was not aware that the face had been reproduced. Recently I received some sheets showing Deepdene Bold from 6-point to 72-point.

Of it Monotype publicity says, "this face was created by F. W. Goudy as a bold companion for his Deepdene series. Like its companion face the design is clean-cut and legible. It is bold without offensive blackness."

ABCDEFGHIJKLMNOP  
QRSTUVWXYZ&.,':!?-  
abcdefghijklmnpqrstuvw  
xyzfi ffi fl fl \$ 1234567890

Speaking of earlier types,  
Goudy says: The old fellows  
stole all of our best ideas.

# MOSTERT

[Design No. 83]

THERE is little to say about this face, as nothing remains to substantiate any statement I might make. I had, at the request of my friend Paul B. Hoeber, the medical book publisher, bought from him a *handwritten* book, which had been consigned to him for possible sale. It had been written by Annelise Mostert, Stuttgart (Germany) in 1923, on Locke's *Causes of Weakness in Men's Understandings*. The writing was well done in a pseudo-roman letter presenting an interesting page, and to recoup the cost of the book I used it as a basis for a type.

Drawings were made and the lower-case and some capitals cut, but the few proofs pulled indicated that the type would hardly be worth going on with, as the printed page seemed to have lost every quality that had made the handwritten pages interesting. Therefore nothing further was done and drawings and matrices burned in 1939. The book I used as a model for my type is among my books in the Library of Congress.

# VILLAGE No. 2

[Design No. 84]

EVER since the time I sold the matrices and design for the original Village type, with which the Village Press had started in 1903, to Frederick Sherman, I had wanted something to replace it—not to imitate it, but rather to have something of similar weight and adapted to similar uses. The original Village type showed some features which I would discard and I wished to make the new type as simple and as free from any flamboyant features as possible. I think the first use I made of it was to reprint an article "The Old and The New" by Theodore L. DeVinne, that had appeared in *The Book-lover's Almanac* for 1898. My reprint in the 14-point size was made in June 1933.

Mr. Best of the Monotype Company asked for the reproduction rights. It was put on the machine in 14- and 18-point composition, but owing to

A B C D E F G H I J K L M N O P  
Q R S T U V W X Y Z & A B C D E  
F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v  
w x y z fi ff ffi fl ffl 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy says:  
The old fellows stole all of our best ideas.

differences of opinion as to certain details regarding its reproduction it became the subject of an acrimonious dispute, and I think no other sizes were ever cut by the company. The company did sponsor a finely planned booklet printed by the Haddon Craftsmen, designed by my friend Richard Ellis, to commemorate the presentation to me of the Ulster-Irish Society's medal of honor, at a dinner at the Commodore Hotel in New York in March 1937; the booklet was set in 18-point Village. The presentation of the medal was made by my friend the Hon. Secretary of Labor, Frances Perkins.

I have used the face frequently, notably in my book *Capitals from the Trajan Column at Rome*, and for the book about *The Time Capsule* buried at Flushing Meadows, Queens, New York (location of the World's Fair), not to be resurrected for 5000 years. The Press of the Woolly Whale used it to reprint my essay *Design and Beauty in Printing*, first spoken at the twelfth annual Conference on Printing Education in June, 1933, at Columbia University. This essay was one of the items included in the *Time Capsule*.

To my mind, Village No. 2 is an excellent type.

## QUINAN OLD STYLE

[Design No. 85]

HENRY B. QUINAN, art director for the *Woman's Home Companion* (published by the Crowell Company) intimated that *The American Magazine*, also published by Crowell, was thinking of having a new type for its headings. He wouldn't give an order for a letter, but he would consider seriously any design I cared to submit. Ordinarily I would not consider a speculative commission, but my relations with Quinan had been cordial and I figured that I might make something for the magazine which, even if it did not please the publisher, would still be a new type for my own stock. I thereupon made the face which is reproduced herein. But it did not prove bizarre enough to meet the growing tendency among magazines for startling effects that is only now (1943) slowly abating. I planned to complete the cutting and make a few revisions, but never got around to the work. Nothing remains of it except the proof reproduced herewith.

[SEE COLLOTYPE REPRODUCTION]

## GOUDY BOLD FACE

[Design No. 86]

THAT this design was made must be accepted as fact by the reader solely on my statement. Why I made it, I can't imagine, unless possibly my list of types didn't at this time include a letter with its weight and character. Unfortunately the drawings, patterns and matrices disappeared in the fire. While working on this chronicle of designs, a proof showed up which I intended to reproduce here and thus substantiate my statement that there was such a design; but when the manuscript was ready for the printer, the proof itself had unaccountably disappeared and diligent search has failed to resurrect it. The proof did not indicate that the type would have proved much of an addition to my stock of types, except by way of variety.

As this account of my types is a record of work performed, my opinion regarding their excellences, or lack of them, is incidental, and not the primary reason for the inclusion of such designs as the one above mentioned; they are included merely to make the record complete. (Since this account was put in type, the proof referred to has turned up and is shown herein.)

[ SEE COLLOTYPE REPRODUCTION ]

For the types numbered 87, 88, 95, 96, 98, 99, 102, 103 and 104 in *The Record of Goudy Types* prepared by Earl Emmons and myself and "presented by the late Dave Gildea as a memento for visitors at the Celebration of the Thirty-fifth Anniversary of the Village Press, held at Deepdene, Marlboro, New York, July 23, 1938," absolutely nothing remains after the fire either in proof or in my recollection. That such drawings and sketches existed there is no doubt, as Emmons and I went over the drawings themselves carefully and for some of them which at that time (just prior to the celebration) were as yet without identifying names, we selected names which later could be changed if desirable. Even the names bring nothing definite to my mind as to the character of any of them—as far as they are concerned my mind is a blank. The designs as we named them were: Goudy Book, Hudson, Textbook Old Style, Hasbrouck, Atlantis, Millvale, Mercury, and sketches for two unnamed.\*

Evidently the year 1933 passed with practically nothing to show as to new designs, unless, as is probable, some of the lost items listed in *The Record of Goudy Types* were done that year. The few records that were saved from the 1939 fire do not disclose any information as to dates.

\*These names sound as though copied from Pullman sleepers!

# DEEPPENE BOLD ITALIC

[Design No. 90\*]

THE Deepdene Bold Italic drawings gave me more trouble than any italic I had hitherto attempted. I finally scrapped all of my preliminary sketches and began a design that would not be merely a heavier facsimile of the italic Deepdene, since I had come to believe that a bold letter can do little more than approximate in form the roman it is to complement—the additional weight or color can be added only set-wise: the lower-case x height remains unchanged. Therefore my thought was merely to make my new italic bear the same relation of weight to

ABCDEFGHIJKLMN  
OPQRSTUVWXYZ&.,':!/?-  
abcdefghijklmnpqrstuvw  
xyzffiffiffiffi\$1234567890

*Speaking of earlier types,  
Goudy says: The old fellows  
stole all of our best ideas.*

\*At the time I was preparing my notes for Deepdene Bold and Deepdene Bold Italic, I was not aware that the Monotype Company had reproduced Deepdene Bold Italic and I had not expected to be able to exhibit a specimen. I now find (September, 1944) it has been made in the same point sizes as its companion face, 6- to 12-point in composition and 14- to 72-point for handsetting.

the Deepdene Bold already drawn, as the Deepdene Italic bears to the Deepdene roman; keeping in mind, of course, its general form and idiosyncrasies of handling.

The Monotype showing of the face says "in placing crispness into Deepdene Bold Italic, Mr. Goudy has maintained in it the outstanding features of his other Deepdene faces . . . The inclination is somewhat less than is usual in italic designs, and the letters have a pen-drawn effect which is distinctive as well as pleasing. The Deepdene family is unique among Mr. Goudy's diversified types."

# SAKS GOUDY and ITALIC

[Designs No. 91 and No. 92]

It gave me great pleasure when I received a request from the Saks Fifth-Avenue advertising manager, Mrs. Moser, for some information as to what steps for them to take to acquire a type for the exclusive use of that great store. Calling at an early opportunity I went over the ground with Mrs. Moser as to the number of sizes that might be wished, both in roman and italic; whether I would be asked also to furnish the cast type; the cost of design—in short, all the details of the possible order.

She introduced me to Adam Gimbel, the manager of the store—a most charming and cultured gentleman and a much younger man than I had expected to see. He was very much interested in my work—in fact he seemed to be more interested in that than in the matter in hand, which he practically left to Mrs. Moser to take care of.

In the course of a day or two I wrote her a letter, giving a price for the design, reciting the details we had discussed, and the probable time required to do the work. In a day or two I received the order to go ahead and a check enclosed on account as an earnest of payment. Thus began one of the pleasantest and most satisfactory business transactions of my whole type-founding career.

I did not show any drawings to Mrs. Moser but began cutting matrices for the 24-point size as soon as I had finished my drawings. A proof was pulled and I felt like saying, as William Morris said when he first saw the copy of his monumental Chaucer,

"My eyes! how good it is!" Evidently Mrs. Moser and Mr. Gimbel also thought it was good, for I was instructed to proceed with the work.

In the fall of 1934, Saks Fifth-Avenue staged a show of my work, featuring their design, at the National Arts Club. There was a big crowd on the

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.,';!?-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

xyz f f f f f f f f f f i 1 2 3 4 5 6 7 8 9 0

Of earlier types, FWG says: The old fellows stole our best ideas.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

RSTUVWXYZ&.,';!?-

abcdefghijklmnopqrstuvwxyz

ABCDEGPR T f f f f f f f f f f i

Speaking of earlier types, Goudy says:

The old fellows stole all of our best ideas.

opening night. I was the guest at a dinner given me at Hotel Lafayette by Mr. and Mrs. Adam Gimbel preceding the opening. The late Pirie McDonald, the men's photographer on Fifth Avenue, put a large portrait he had made of me in his street show-case with a printed card calling attention to the National Arts Show (set in a type not mine, of course).

I believe that Saks Goudy is as good a type as I have ever made, or can make; and that the Italic is one of the best italics I've ever done, although my University of California Old Seyle Italic probably is its equal.

One day Mrs. Moser, at my invitation, came out to my shop where I was engraving Saks matrices. She watched the process with a great deal of interest. She asked what metal I was engraving and jokingly I said "Gold." For a moment she believed me, as I was using polished brass blocks which did look like gold. Her inquiry however gave me an idea, and I suggested actually cutting a matrix in gold—a thing I didn't believe had ever been done; and a few days later along came a little bar of 10-carat gold about a quarter of an inch thick, three-eighths of an inch wide, and about an inch and three-quarters long. I started engraving a cap italic "G" and my troubles began. Gold is a "sticky" metal; it tears rather than cuts (perhaps because I was not using a cutting tool best adapted to cutting it) and I broke some five or six tools before finally getting a satisfactory matrix. This matrix, with a description of it and a proof, was exhibited at the National Arts Club. It is now in the Library of Vassar College, the gift of Saks Fifth-Avenue.

In addition to the normal Saks roman and italic, I used my patterns for the small caps to cut matrices the height of the capitals, thus producing some "bold" caps for display lines. I don't remember how many sizes were cut.

[Design No. 92A]

ABCDEFGHIJKLMNO  
PQRSTUVWXYZ&,'-  
FWG SAYS: THE OLD  
FELLOWS STOLE ALL

In the list of my types printed for the celebration of the 35th anniversary of the Village Press the type numbered 93 (Cloister Initials) was chronologically misplaced, and therefore incorrectly numbered. In the present record that type has been properly placed and given its correct date, 1918. To avoid changing all the numbers following No. 31, it has been given the intermediate number 31A. As Hadriano Stone Cut was made about this date (1934) it has been given the number formerly given incorrectly to Cloister Initials.

## HADRIANO STONE CUT

[Design No. 93]

ON THE occasion of one of my frequent visits to the Monotype offices in Philadelphia I found that the company (without previous consultation with me) had tried the experiment of cutting a white line through each of the letters of my Hadriano. The idea, I regret, had not occurred to me, but a proof of the changed letters pleased me so much that I immediately gave permission to issue matrices of the characters for general sale.

Hadriano Stone Cut is not, in a strict sense, a new design, but its appearance more nearly approximates the spirit of the original inscription and presents such a new expression that I feel it deserves a mention and exhibition in this record.

A B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z &  
1 2 3 4 5 6 7 8 9 0 . , ' "

## VILLAGE ITALIC

[Design No. 94]

THIS italic was made, of course, to accompany Village No. 2 (Design No. 84) and the specimen shows a simple, straightforward design with no special features to speak of.

A B C D E F G H I J K L M N O P  
Q R S T U V W X Y Z & a b c d e f g  
h i j k l m n o p q r s t u v w x y z c t s f f l

*Speaking of earlier types, Goudy says:*

*The old fellows stole all of our best ideas.*



# TORY TEXT

[Design No. 97]

I HAD the intention of printing a small edition of *Aucassin et Nicolette*, the Twelfth Century love story, with facing pages of an English translation on one page with the old French version on the facing page. I have Andrew Lang's delightful translation which I planned to use for copy. I felt that a type which would reflect, in a way, the spirit of the ancient *cante-fable* would be desirable; and the "lettres batarde" shown in the Grolier Club edition of Geofroy Tory's *Champ Fleury* on the correct proportions of letters came to my mind.

Tory's book is said to be "at once the most useless and the most curious book on lettering in existence." but nevertheless it gave me, in one of Tory's alphabets, exactly what I wanted—a basic letter which I could employ to design a new type which would be useful for reprints of an archaic nature, at least. As I did not intend merely to present a facsimile of Tory,

A B C D E F G H I J K L M N O P  
Q R S T U V W X Y Z . , ; : ! ?  
a b c d e f g h i j k l m n o p q r s t u v w x  
y z f i f f f f f l T h « » 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy says:  
The old fellows stole all of our best ideas.

I found I had to make a number of departures from his letters, simplifying some of them and redrawing others to meet the elements of legibility needed for us moderns; I attempted to interpret the spirit and *elan* of the old work, rather than to attempt a revival of an old type.

Earl Emmons used Tory Text for a special four-page announcement of the Ulster-Irish Society of New York's presentation to me of their medal of honor, printed on a sheet of "Worthy Book" paper especially watermarked with a portrait of myself.

Tory Text is one of my favorite types and I enjoyed every minute of its making.

# BERTHAM

[Design No. 100]

This type came about curiously enough through a request by Laurence Siegfried, then editor of *The American Printer*, to contribute an article on my "one hundredth type," which as yet wasn't even started—in fact Numbers 98 and 99 weren't done, either, but I had started drawings for them, doing enough work on each to show my ideas and to receive work numbers. (See paragraph three of the remarks on Design No. 86.)

Shortly before his request I had purchased a book I really couldn't afford, set in a type derived from one used by F. Holle to print Ptolemy's *Geographica* at Ulm in 1482. I didn't think the type in this book was well done, but the color of the page was good and certain features in the letter made me wonder whether I could make a new type suggested by it that might prove successful. I began by idly drawing characters based on the Holle type, and soon became

A B C D E F G H I J K L M N O P  
Q R S T U V W X Y Z & . , ' ; ! ? -  
a b c d e f g h i j k l m n o p q r s t u v  
w x y z f i f l c t s t 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy says:  
The old fellows stole all of our best ideas.

engrossed in the attempt to turn a fifteenth-century type into one for twentieth-century readers.

Just then came the request by Siegfried. This was on May 30, 1936. The article was wanted "next week"—could I draw all of the letters, make eighty patterns to scale, engrave matrices and cast type in time to meet the magazine's deadline? On June 5 I had forty-three characters ready for final revision, and on June 22 the type shown herein was cast, just sixteen working days after its inception.\* As I worked, the idea came to me that I might dedicate this "one hundredth type" to my beloved helpmate, Bertha M. Goudy, who had worked with me so unselfishly for so many years, and for a first use of the new type I would print a little tribute to her memory. The type, at first unnamed, I later gave the name "Bertham," by combining her first name and middle initial.

In September, 1936, the Syracuse University School of Journalism used Bertham to print my *Types of the Past*, an address I gave at the New York Press Association Dinner, beautifully printed for the school by Howard Coggeshall. In *Bookmaking on the Distaff Side*, 1937, appeared an article I wrote for it on "Bertha M. Goudy 1869-1935," set by Marie Berliner in Bertham, and printed at the Walpole Printing Office. Later I had this article reprinted in Bertham with an introduction and much additional matter in a memorial to BMG—"by one who knew her best"—at Coggeshall's press.

\*I had to be away from the shop for a few days on other matters—which accounts for the apparent inaccuracy as to elapsed time.

"By the fire of 1939 the tools, types, proofs hallowed by the touch of B.M.G.'s consummate craftsmanship have gone forever, save only in poignant memories that will never dim."

Following is the tribute which was written for the first use of Bertham:

#### A TRIBUTE TO BMG

These lines present my one-hundredth type design before lining, fitting, or final revision. The type, drawn in humility, is dedicated to the memory of my beloved helpmate

#### BERTHA M. GOUDY

She encouraged me when my own courage faltered; uncomplaining she endured the privations and vicissitudes of our early companionship; her intelligent and ready counsel I welcomed and valued; her consummate craftsmanship made possible many difficult undertakings; she ever sought to minimize any exploitation of her own great attainments, that the acclaim which rightfully was hers should come, instead, to me. For two-score years, in every way, she unselfishly aided me in my work in the fields of type design and typography and enabled me to attain a measure of success which alone I could not have achieved.

F.W.G.

Marlboro, June, 1936

#### PAX

[Design No. 101]

THE name "Pax" was one suggested to me at the time of the Ulster-Irish dinner in 1937 for a new type that would somehow or other have to do with the idea of "peace." I don't remember, at the moment, just how it was to come about with a type, but I nevertheless went ahead with a design and made all or nearly all the master patterns. Nothing further was done with it until the matter of a type for the University of California Press came up a year later and the rest of the story about "Pax" is continued in the account of type No. 106.

Designs numbered 102, 103, 104 were sketches for designs more or less complete, but destroyed in the fire. They are listed in the index hereafter since they had been assigned identifying numbers and work had been done on all of them.

# FRIAR

[Design No. 105]

FRIAR type was designed for my own amusement, and I had a lot of fun, too, doing it. For the lower-case, I drew on the half-uncial forms of the fourth, fifth and sixth centuries, on eighth-century uncials, on the interesting types of Victor Hammer and Rudolf Koch. For my capitals, I combined letters based on the square capitals of the fourth century, the Rustic hands of the mediaeval scribes—and to all of these suggestions I added my own conceits.

I wanted to do something for a Christmas keepsake, which my friend Coggeshall would print for me—he to retain part of the edition for his own use. He made several suggestions as to subject matter but none of them met my fancy. On September 12 I wrote him "Been busy all week on a new type. Instead of the booklet you propose, why not do the little thing I am inclosing, written by Eugene Field,

A A B C D E E F G H I J K L M N O  
P Q R S T U V W X Y Z & @ # \$ %  
a a b b b c d d e e f g g h i j k l m n o p  
q r r s t u v w x y z . , ' ; : ! ! / ' ¢ \* \*  
1 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy says:  
The old fellows stole all of our best ideas.

called *The Story of St. Gonsol*?" For the type to be used in printing it I suggested this new type I was working on. My suggestion brought his immediate acceptance, and I hurried on the work of cutting, in 12-point, a type the exact like of which I had never attempted nor had ever seen. The proofs pleased me and I laid out a specimen page for the little St. Gonsol.

Whether anyone else cared for the type was immaterial to me, but I found a number of printers who did like it. Jane Grubhorn of the Colt Press in San Francisco did, and I sent her fifty pounds of it to play with. The New York School of Printing used it to print an address of mine, about the Bible, on the occasion of a gift to the school library, by the Principal, of the great Oxford Lectern Bible printed by Bruce Rogers. Coggeshall found quite a bit of use for it, as he likes it almost as much as I do myself. There probably aren't more than a couple of hundred pounds in existence since the fire.

The St. Gonsol is a delightful story for book lovers. St. Francis, one of the characters in it, was my old friend the late Frank Morris, rare book dealer of Chicago; St. Gonsol was Dr. Frank Gunsaulus, whom I met on one or two occasions; the other was the Evil One himself. \* One day a student at Vassar, who had seen a copy in the Library there, wrote me to ask whether I had an extra copy which she could buy to present to her father, who, she said, was the son of the St. Francis of the little book. Fortunately I found a copy which I sent her with my compliments, as there were none for sale.

\*[No friend of mine.]

## [Designs No. 106 and No. 107]

However, no definite word regarding a design for the Press came. In April or May, 1937, I decided to take a vacation and go to Los Angeles and Berkeley. While in Los Angeles, Mr. Dickson, the Regent I have mentioned, came to my hotel for a little talk; he kindly took me out to the Clarke Library. We talked over the project of a type and other things typographical and on May 12 he wrote Farquhar regarding the new type he had suggested. Still no definite decision was reached until December 1937, when Farquhar wired me to go ahead with the design and also that he would be in Marlborough about January 15, 1938, to see progress.

Speaking of earlier types, Goudy says: The old fellows stole all of our best ideas.

after seeing the new one. Of the new design I said: "I elected to make a type for general use the desideratum, rather than a type for more sumptuous work." I endeavored to give to it the utmost distinction compatible with its purpose and especially strived for the greatest legibility possible. In short, I tried to create a distinguished type expression in mass which would not violate good tradition, nor be reminiscent of other types of mine.

For my italic I wanted to draw a refined letter that could not be called prudish. Some of the characters may be a bit exuberant, but not more so than due regard for its purpose permits.

For the first use of the University of California Old Style Farquhar asked me if I would write and plan a book on the general subject of type design, typography, etc., and in 1939 I forwarded the manuscript for *Typologia*, a book of 170 pages, which later was published by the Press. I went out to Berkeley in the Summer of 1940 and worked with the printers for some weeks.

The book was published with considerable *eclat*

A B C D E F G H I J K L M N O P Q R S  
T U V W X Y Z & Æ Æ æ Æ Æ . , ' - : ! ?  
a b c d e f g h i j k l m n o p q r s t u v w x y z  
f f f f f f f f A B C D E G M R T g v w

Speaking of earlier types, Goudy says:  
The old fellows stole all of our best ideas.

on October 23, 1940, as the contribution by the Press to the celebration of the 500th anniversary of Gutenberg's invention of typography. A large number of friends of the Press, literary people, my own friends, newspaper reporters, members of the faculty of the University, editors and office employees were invited to be present, and all afternoon and evening the rooms of the Press were thronged with an interested lot of visitors. The exercises were simple; Farquhar made a little address, presenting me with copy No. 2 of the "autographed edition of *Typologia*, limited to 300 copies," to which I responded briefly.

The Press has used the letter for several books; its latest important use is in the newly revised and enlarged edition—the sixth—of my combined *Alphabet and Elements of Lettering* and the Press recently did a broadside of the "Oath of Hippocrates" in a large size of the roman with the heading in my Goudy Text, which I think is an outstanding example of printing, and a wonderful showing of the face itself.

University of California Old Style is one face for which I have no regrets. One change only in the original design of one character was asked: Farquhar did not like my lower-case "y," so I made a more conventional form for him. These lines are written in 1943—the type is now four years old, and to me it improves with age.

# NEW VILLAGE TEXT

[Design No. 108]

THE Grabhorn Press of San Francisco wrote me that they were going to do a book for the Book Club of California on Caxton, England's first printer; each book was to include a genuine leaf of Caxton's *Polychronicon* of 1482.

The Press ordered a considerable font of my Deepdene Text to use for its composition, but I didn't want to fill the order as I wasn't entirely satisfied in my own mind that this Text was the best type for the work proposed. I studied the matter over quite a bit, and then an inspiration came—and no sooner thought than tried. I had my son cast capitals of my Tory Text (No. 97) in 24-point to line with the

A B C D E F G H I J K L M  
N O P Q R S T U V W X  
Y Z & 1 2 3 4 5 6 7 8 9 0  
A b c d e f g h i j k l m n o p q r  
s t u v w x y z m f f l « ; ' ! ? , , »  
Goudy says: The old fellows  
stole all of our best ideas.

lower-case of the 24-point Deepdene Text (No. 76A) and I was immediately struck with the Caxton-ish quality exhibited by the proof.

Sending a specimen proof of a paragraph by air-mail to Grabhorn, with the request that he substitute the new type, I was gratified a few days later to receive a telegram ordering a considerable quantity of it, and cancelling his previous order.

I planned to make the same combination of Tory Text capitals with the 18-point size of Deepdene Text, but the fire intervened.

I had named Design No. 81 "Village Text," but when Grabhorn bought it he renamed it "Franciscan," leaving me free to use the name "Village Text" for the new face—for the use of the different capitals really made it a new face, the effect was so striking. Of course "Village Text" is not in strict sense a new design; it is simply a composite of two existing designs; but it is nevertheless entitled to a number in these annals because of the new expression it gives in the printed page.

# MURCHISON

[Design No. 109]

ONE day early this year I was asked by Mr. Murchison of the Photostat Corporation if I would see him regarding a new type for a composing machine he had invented, or at least in which he was interested. I must confess I never quite understood its possible value to the printing craft, although I grasped fully the principle behind the machine. Its main feature was a round bar or axle for a number of ten-inch wheels; around the perimeter of each wheel was an alphabet of raised letters. By the operation of a knob at one side, the wheels revolved into place and were brought together, so that a line of letters was presented from which to print.

After my talk with Murchison I decided that the simplest form of a sturdy type letter, with no freakish or fanciful features, was all that was called for.

Murchison approved the design I made for him; but when I visited the engravers who were to do the work of translating the drawings into punches, I became convinced that my drawings alone would not be enough, because of the workmen's lack of precision equipment and also because of their lack of experience for such work. Therefore, without consultation with Murchison, and without adding to my original figure for the design itself, I made patterns, cut matrices, and cast type in one size so that the engravers would have something exact as to form and dimensions to work from. Even then I found their final letters were not always good facsimiles, either in form or dimensions.

# BULMER

[Design No. 109A]

JUST a few days before the fire in January, 1939, I had, at the request of Mr. Best of the Monotype Company, begun the drawings for a new book type to compete with the "Bulmer" already produced by the type foundries and composing-machine companies.

I have a copy of *Hobbinol* by W. Somerville, a book printed by William Bulmer at the Shakespeare Printing-Office, and published by Ackerman, in 1813. This book, a square quarto, showed two roman types; one, a large face, presented the publisher's "advertisement," and the other, a smaller and quite different face, was used for the preface. The Bulmer types made by the foundries and composing-machine companies ostensibly were modelled on this smaller face. I suggested to Best that to my eye this smaller type lacked wholly the life and variety displayed by the larger, and that a new "Bulmer" following the lines of the more interesting larger face would give the Monotype an opportunity to present a traditional type that would display the same freedom from commonplace reproduction that I had endeavored to give to my drawings of "Garamont" made for the Monotype Company in 1921.

I drew some twenty-odd characters which I submitted to Mr. Best but nothing was done about the design at that time. Later I requested that the drawings be returned to me, and as I look at them today, I realize they failed to carry the quality of freedom



and individuality I had hoped to put in them. The drawings may exactly reproduce the *form* of the originals, but there is not in them that intangible something—the spirit or personality of the designer that gives distinction to a type. I hope to take up the drawings again and put into them the spark of life they now lack.

I insert this account here as a matter of record.

SCRIPPS COLLEGE OLD STYLE

[Design No. 110]

My first visit to the Scripps campus in Clatsmont, California, was in 1938. I was impressed by the beautiful library presided over by Dorothy Drake, the charming Librarian, with whom I became acquainted through Dorothy Bevis, then at Dawson's Book Shop in Los Angeles. Later visits reinforced my impressions of the College and all that makes it a place of delight. When Miss Drake suggested to the faculty that she would like a type for the use of those students interested in bookmaking and the arts of the book, it did not seem then that such a thing would ever come about. It did later, through the

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
QRSTUVWXYZ&.,';!?-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

xyzfi fffl ffl ææ 1 2 3 4 5 6 7 8 9 0

Speaking of earlier types, Goudy says: The old fellows stole all of our best ideas.

kindness of the late Mrs. Catherine Coffin Phillips, an author (and, I think, a relative of one of the students at Scripps), who made a gift of money for a new type for the Hartley Burr Alexander Press, named for the late instructor of art at Scripps. Not, indeed, enough to cover the cost of design and every detail of necessary expense; but as I was so interested in the project I was impelled to do more for the Press than her money gift would cover.

The type itself is a straightforward, simple design that displays no freakish qualities. It is not "fool-proof"—it requires careful handling to bring out its best—but after all, that is what a school press is for, and the work I have seen from the Press indicates an earnest effort on the part of the students to make a good "impression" with the type on the old hand press given to the Press by my friend Ward Ritchie.

Scripps type represents the first matrix cutting I had been able to undertake since the fire. A year or so after the fire, the University of Syracuse had purchased a small equipment for engraving matrices, to be operated by one of the instructors in the School of Journalism. This instructor had had some previous experience in such work and he was to carry on more or less under my direction. But before actually getting at the work for which the equipment was purchased, he resigned to take a position with a commercial house in New York, leaving the equipment with no one to use it.

As the School had no immediate use for the equipment, and knowing that it would be practically impossible for me to acquire it elsewhere because of priority restrictions, the University generously turned

it over to me to enable me to carry on my work of matrix engraving.

For my Scripps type I made my large master patterns as I had always made them; but I had no suitable engraving machine for reducing them to the smaller metal working patterns. To engrave such metal work patterns on a machine intended for matrix engraving (a sort of work for which it was not adapted) proved a difficult problem, requiring great care in handling and a much longer time than if the work could have been done on a suitable machine. I wanted to buy such a machine for making patterns but until September 1943 I was unable to get a priority order to do so. Despite the difficulties I did, however, finally cut about 104 16-point matrices, from which I had type cast for the Press by McKenzie & Harris of San Francisco.

## GOUDY "THIRTY"

[Design No. 111]

THIS type (so far under cover and in course of revision to adapt it to the Monotype die case, pattern making, etc.), was begun a year or two ago to submit to a college in the West which was then seeking a type for its Press; but due to war restrictions the commission fell through. When Mr. Best of the Monotype Company suggested that the Company might bring out a type *after I had passed on*, to be called "Goudy Thirty," this design, which I had been working on at odd times, struck me as particularly adapted to the purpose. As I worked on it I had determined to make it, as far as I was able, my last word in type design, a type in which I would give my imagination full rein, and a type by which as a designer I would be willing to stand or fall, even though not here in the flesh to defend its possible vagaries or idiosyncrasies.

To show it here, therefore, I feel would in a sense defeat its purpose; but I feel free to say of it that in its design I have reversed the usual course of creation and have taken a roman letter (no particular letter) and "gothicized" it, at the same time attempting to retain every feature of interest and legibility of its forbears. It has color, movement and, for many uses, distinction, if one can judge from the large drawings. *Spot* magazine for December, 1942, showed two letters, G and g, which are reproduced herein and which must suffice for present exhibition.

In the summer of 1942, in Los Angeles, I was interviewed by a reporter of the *Los Angeles Times*.

I spoke of this projected face, but the reporter in his account wholly failed (inadvertently, no doubt) to include my statement that the type was to appear *only after my demise*, and I was horrified to find in newspaper notices by the Associated Press that I was working "*on my last type*." I have had dozens of protests from unknown admirers regarding this erroneous publicity; but such publicity, once it gets into print, is impossible to stop.

The type pleases me; it will please some readers; it may be execrated by others; I wish that I might know how it will be received—and maybe I shall!

[SEE COLLOTYPE REPRODUCTION]

## SPENCER OLD STYLE and ITALIC

[Designs No. 112 and No. 113]

DURING a conversation with a representative of one of the largest book-printing plants in the United States, this gentleman said he would like an exclusive type for certain particular items of its work. I thereupon began the creation of a new book face in roman and italic. I drew some fifty-odd characters to crystallize the design and fix (as far as mere drawings can do so) a comprehensive showing of my ideas. I showed these drawings to the representative referred to. He was delighted with the proposed new letter and it looked as though I would have work ahead for months, when suddenly, bang! Owing to war restrictions, labor troubles, etc., the whole project blew right up in my face, leaving me with some perfectly good sketches on hand. Drawings for type, unless they actually are made into type, are about as useful as a third leg, so I hoped to cut one size to show that there was life in the old boy yet.

Some months later it flashed across my mind that shortly after the fire I had promised to make a type for Syracuse University, a promise which never had been kept, because of inadequate equipment, war restrictions, my ill health, and, I fear, my own procrastination—since no definite deadline had been set. The delay in getting at the promised design was unintentional, as I particularly wished to do the work. The University had been the first educational institution to recognize my work in type design, and in 1939 it had honored me with an L.H.D. (Doctor of Humane Letters); its School of Journalism gave

my name to its typographic laboratory; and in 1936 it had bestowed on me its first Medal of Honor, and placed my name on its faculty roster.

Therefore when the commission to do a new type for the printing plant fell through, and I found myself with several sheets of drawings on hand but with no definite destination for them, my long-delayed promise to the University was recalled. An inspection of these sketches convinced me that with a few revisions they might prove a nucleus for the promised Syracuse type. Later I decided (with his permission) to name the face "Spencer Old Style," to honor, in the only way open to me, M. Lyle Spencer, Dean of the Syracuse School of Journalism, in recognition of his many kindnesses to me.

phasg

## MISCELLANEOUS WORK

IN THE foregoing story of my type designs I have intentionally omitted any reference to certain type characters designed or drawn by others, for which I engraved the matrices. But I cannot here refrain from speaking of one such commission of which I really am proud. In his recently published *Paragraphs on Printing* Bruce Rogers speaks of "a series of minute diagrams"\* (page 162) for which he allowed me to cut matrices for him. The matrices were to be used to cast types to accompany Stanley Morison's text of his monograph for the Grolier Club on *Luca de Pacioli*, after Rogers' layout. He does not tell you in *Paragraphs* that he wished an additional character engraved to accompany the "minute diagrams" but which he feared was beyond my technical ability to engrave—that is, he wished an 18-point type divided into 100 squares. To make a work pattern for this type really was a difficult task, but after several attempts I succeeded, and the type cast from my matrix appears with the others, all printed on dampened rough handmade paper, and each of the 100 squares of this special character is clear and distinct, although they are each less than .002 inches square. I wish I had space to describe my solution of the pattern problem involved, which, after many ineffectual attempts, was simple enough.

\*These "minute diagrams" he was intending to reproduce by zinc etching which I was sure would not print clean and sharp, owing to their small size, so I suggested cutting matrices if he would make drawings for them.

Since the foregoing was written, I recall that back in 1931 I did a little work for my friend Robert Foster, the designer, which properly does not come into this record, as I was merely the instrument by which his work was given type form. He had produced an alphabet which he named "Foster Abstract," too radical in design for any foundry or composing-machine company to include in its list, and while for me it violated every canon of type design, I was yet willing to put his drawings into matrices and cast characters for him—since, after all, the type itself, regardless of my opinion, would show its merits or its lack of them.

## HEBREW

[Design No. 114]

ENTERING my eightieth year, it seemed improbable that I should attempt many new projects, or to do more than complete plans already in progress. I did hope, however, to receive a commission, then under consideration, for a new Hebrew type. A Hebrew, to round out my long list of romans, italics, gothics, Greek, etc., would prove an interesting addition.

In April, 1944, I received the commission to make the face. It really doesn't belong in this list of types, as I am not expected to design the characters, but rather to cut a face based on an old manuscript and give it a typographic quality. Nevertheless the amount of work I shall have to put into it entitles it to at least a mention.

A representative of the Hebrew University of Jerusalem who approached me regarding the new Hebrew face, takes the ground that a Hebrew designer—who I suggested might be of help—would probably find himself so hidebound by his traditions that he might not get into his work the desired quality of freedom that I would. My preliminary study of the Hebrew characters shows me that there is an opportunity to get a new expression in them, just as in the roman. When my drawings were ready for delivery I made several suggestions which I thought would help the design. The New York representative did not care to assume the responsibility for their acceptance, and sent the drawings to Palestine for approval. Since then I've had no word of them.

[SEE COLLOTYPE REPRODUCTION]

## SCRIPPS COLLEGE ITALIC

[Design No. 115]

In the same mail which brought confirmation of the commission for a Hebrew face, there was also an order to go ahead with the designing of an italic type to accompany the roman (Design No. 110) which I had made in 1941 for the Hartley Alexander Burr Press of Scripps College. The matter of an italic had been under discussion for some weeks and the order to do it was very gratifying. Of course, since it was to accompany a roman already in use, certain features of design were more or less automatically settled; nevertheless an italic which I hoped would present an element of distinction and variety was a problem that gave me pause. Confronted with the fact that designers have worked for practically five hundred years attempting to solve that very same problem, I could not but wonder whether I could produce a design not too reminiscent of other italics, and not commonplace or bizarre, in the attempt to attain something pleasing both to the Press and myself.

When I began the actual drawings from which to cut the matrices, it was, I am free to admit, a moment of trepidation—the start of my hundred-twentieth design. As I have said, some features were “automatically settled”: the item of weight, serifs, the height of capitals and lower-case; but the matter of design itself was an item of real concern. I am not sure that I have anywhere in this account of my types told specifically of my methods of working out a design, but one point I may make clear here

that it has never been my practice to make preliminary sketches. Maybe I should; but be that as it may, the sketches I do make are usually simply to develop or decide such details as shape of serifs, the form of counters in lower-case a, d, p, and, in the case of an italic, the inclination of the letters and movement of the curved elements. These sketches frequently are drawn to no particular scale and are just as likely to be on the back of a used envelope or a scrap of letter paper, since after all they are merely to set the gray cells to work, and probably will be so modified later when incorporated in the working drawings as to be practically unrecognizable.

In the case of this particular italic, I decided to make simplicity of detail and form the chief desiderata, and rely on subtleness of handling and greater exuberance in the swash letters, rather than on radical departures in the separate characters, for the distinction I wanted for the face. The specimen given must furnish the answer to whether I have succeeded or not.

A B C C E F G H I L N O  
P Q R S T U a b c d e f g  
h i j l m n o p r s t u y ? , ;

## MARLBOROUGH TEXT

[Design No. 122]

LAST fall (1944) I designed a certificate for use of the International Printing Ink Company. Setting it in Forum type, I was struck by the monotonous appearance of my layout, but decided that if the main line in it could present more color it might give the whole certificate the accent it needed. I thereupon began the designing of the words "Certificate of Honor" in a new black letter and made patterns and cut the matrices for these characters, which I had cast for me in Chicago. As I worked it occurred to me that by adding the caps T and D and the lower-case y, p, g, s, I could form the words "Type Design," which I have used on the title page of this chronicle. Several friends have suggested that I should complete the font but I doubt that I shall go further with it. My sponsors suggest that this memo regarding the design should have place in this account of my type work.

 Certificate of  
Honor Dgpsy

In 1936 I was honored by a request of the Typophiles to contribute something to its volume in preparation on Ampersands. I had been making ampersands for my types for years without giving much thought to their origin, except that for the greater number of them I endeavored to convey the idea of "et" in each. Beyond that point they hadn't particularly interested me, until one day when my friend Howard Coggeshall, the printer of Utica, asked me what I was doing and I said "I was drawing some ampersands." After about half-an-hour's cogitation he came back with "What the H— is an ampersand"—and I told him. When he had gone I said to myself that if a printer like Howard didn't know what an ampersand was, there must be many writers, typographers, advertisers, etc., who don't know either. So I looked in the dictionary and encyclopedia and found, except for a few lines in each that the matter was almost a secret, so I began looking into it. Of course all this is beside the purposes of the present volume, but as my research led to the drawing and engraving of sixty-five ampersands to illustrate my contribution to the Typophile book, I feel that a mention and showing of a few of them here may not be out of place, since they are a part of my type-founding output.





EVERY now and then when a spot of decoration seemed required in a bit of printing I had in hand, or where sometimes it occurred to me to include a floret or fleuron in a type I was working on, I would engrave it. The idea came to me that since I found such items useful, why not design several as part of my stock in trade? My memory isn't quite clear as to the time I first put up a collection of them for sale, but I find that a specimen of my types prepared for the Continental Typefounders Association, which distributed my types to printers, contained a complete showing of six separate assortments of "Fleurons" made up of some thirty-five different characters, several cut in two or three sizes, including a "pointing hand" mentioned in Chap Book No. VII, but not included among its illustrations. The Continental specimen is dated 1934 so a number must have been made a year or so earlier. They are not really "types," but they are engraved and cast just like type, so I include a showing of them here.



## BY WAY OF EPILOGUE

A READING of the preceding text indicates that certain after-thoughts, which did not seem to fit into the text itself, demand a place in these annals, so I include them here by way of epilogue.

After reviewing the work to which, for practically a half-century, I have devoted my thought, I should like to interpolate some personal criticisms of that work; for I feel that some of my designs appear a bit less spontaneous in handling than I intended them to be at the time of their making—almost as though certain features in the designs had been "thought" into place—the very thing I have so long and so consistently inveighed against.

In my *Alphabet*, published first in 1918 and revised and enlarged in 1942,\* I said: "To attempt consciously to give a specific character or beauty to a letter is too frequently also to exhibit the intellectual processes by which these qualities are sought; its character seems to have been 'thought in,' and does not appear to be the outcome of a subtle and indefinable taste that makes it delightful and, as well, seemingly the obvious and inevitable thing." This dictum reads well, but will it stand a careful analysis? After all, *how* is one to create new expressions except by taking thought? What the artist thinks will show inevitably in the designs he produces.

A letter is beautiful or it isn't; a type is legible or it isn't, and no excellence of technique will insure

\*Published by the University of California Press and printed in the types (Nos. 106 and 107 of this chronicle) designed for the Press.

beauty or legibility, or lack of it necessarily result in mediocrity. If the letter is "beautiful" and "legible," what does it matter if those qualities seem to be "thought" into it? The fact that beauty or legibility obviously was sought, doesn't make the type less beautiful or less legible—or does it?

Maybe I don't know just what "spontaneity" in design means. It has been said of my work that my "curves are too sweet" and the statement annoys me, because I don't grasp completely just what the implication is. If they are "sweet," it is because that's the way I work naturally. Giotto, it is said, could draw with a single sweep of his brush as true a circle as another might with a compass or bowpen; da Vinci's work was executed with an incomparable exactness. These men were geniuses, they produced things easily and naturally and got results which ordinarily would be produced by others only with care and thought. Should they deliberately have made their work less perfect to please others less facile than they? Not having the facility of Giotto or Leonardo, it has taken me forty-eight years to acquire a technique of handling by practice and study which will enable me to express my ideas in a manner that will exhibit a degree of order, dignity and beauty, and I hope, at times, a sublimity in design—if that is not too grand a word to apply to a minor art.

I have spoken only incidentally here and there of the actual processes of translating a drawing into the final metal type for which it was conceived. Now a drawing is but one step toward a printing type—an important step, of course, but I feel that here I might

also set down more than just the reasons and inspirations for its making and describe briefly the process of its becoming a matrix from which the type itself will be cast.

In my *Typologia*, written for the University of California Press (and published as its contribution to the five-hundredth anniversary of the birth of typography), I have spoken pretty fully of such matters as "What Type Is," "The Design of Types," "The Designer's Problem," "Details of Construction," "Making the Patterns," etc., but as that book may not have come to the eyes of the reader of this one, I have asked the Press for permission to include herein some extracts from my chapter on "Matrix Engraving." With this permission kindly granted, I also repeat something of the philosophy developed through the years regarding type design.

I have said many times that "my craft is a simple one." It is simple because I think simply; my work presents the simplicity that takes account of the essentials but with no intentional neglect for beauty or dignity that makes simple forms pleasing. The boy six or seven years old forms the letters CAT, and they probably present the quintessence of simplicity *as to form*, but they present a simplicity that more likely is mere crudity of outline. I flatter myself that my own letters CAT might be just as simple in form as his, but mine would probably show also the results of a study of the fundamental and traditional aspects of the letters, a sense of proportion, and a beauty possibly due to an innate mechanical sense and a deftness of handling on my part not likely within the boy's capacity.

But there is something still required in addition to the "innate mechanical sense" mentioned when one attempts a design for a simple, legible, dignified, and beautiful type. The designer may be apt, but that fact, of itself, will not prevent anachronisms; he must know also the history and development of letters, the types too, from Gutenberg's time to the present, the designs that have been produced by the masters, and he must be able to perceive and seize upon in their work the things he needs in his own work—the quirks and turns that have caught his attention and fired his imagination, not indeed to copy or to imitate them but, instead, to fuse them in the fire of his own thought into new type creations.

As Stanley Morison, the eminent English writer on typographic matters once wrote, "A good designer knows that for a new type to be successful, it has to be so good that only very few readers recognize its novelty. If the readers do not notice the consummate reticence and rare discipline of a newly designed type it probably is a good letter."

To draw a line by mere mechanical deftness is one thing; to draw a line of delicacy and refinement, subtle and expressive, instinct with life and vigor and variety, is something else and can be done only by one with a due regard and feeling for those qualities.

Fournier says that "matrices are the fruit and product of the punches." In my own work, matrices are the fruit of my original drawings which I transcribe into intaglio metal patterns, from which, in an engraving machine, I cut the matrices in which the types themselves are cast. Fournier engraved

steel punches laboriously by hand; I cut large master patterns by hand and from these I engrave *mechanically* the reduced metal patterns from which the matrix itself is engraved.

The late Rudolf Koch, whom I should have liked to know personally, wrote that "the engraving machine is seeking to displace craftsmanship and we must bring pressure to bear in opposition." I am willing to agree with his statement when and if the engraving machine is used simply as a means for mass production of any work; it cannot in the nature of things convey the vitality and personality which would be given by the hand of the designer himself. The important point is to recognize where handwork ends and machine work begins, and see that the facility of the machine is not permitted to usurp or displace any of the functions of creation and representation. To me the appearance of the finished work is of more importance than the method of its translation into the vehicle of thought, since its legibility or beauty is a matter of the eye and not of the means of its production. Craftsmanship is not art; it is the artistic expression of one's self in work destined rather for utilitarian purposes than for esthetic exhibition—it is, nevertheless, art's hand-maiden.

I do not believe that the intelligent use of a machine or of machine tools makes a thing bad—it is the evil use of them. When used merely as a tool the machine minimizes labor which, while necessary, is in itself painful and monotonous. The most complicated device is justifiable if it aids in the exact reproduction of the original design, but not if it

lessens the manhood of the user or helps to make machines of our souls.

I would like here to interpolate a few words regarding the specimen types accompanying my stories of the various designs. Obviously a mere showing which can at best include two or three characters only of the alphabets displayed, does not constitute a real exhibition of the design itself. It must be evident to any reader that the designer of over a hundred type faces, when he has made the letter "O" (either capital or lower case) for one design, say one of normal width or height or weight, for another one wider or narrower, fatter or leaner (excluding minor subtleties of handling), he has about exhausted the possibilities of differences (unless he resorts to some freakish or bizarre shape) and he must therefore necessarily include in some of his designs, "O's" practically identical in form. This is true of lower case "l's", "s's", "v's", "c's", etc.

How then, does one evaluate an original type design? When we speak of design, we commonly mean invention, and we cannot reasonably expect any striking departures in the forms of individual letters, since the essential letter forms are fixed. But we may give to one face of type a quality of distinction, or of novelty which will differ in a page of text from the qualities presented by another face of the same general character similarly employed. It is this difference in expression exhibited by the types in mass which is not at once evident by the showing of individual letters, and it is this different expression which I call design.

I imagine that if an 18-pt. Caslon lower case "a"

were shown along side a Garamond a, a Baskerville a, a Cloister a, a Kennerley a, a Deepdene a, an Italian O. S. a (in which this book is set), or any other a's of the same character and point size, not one printer in a hundred could name them off-hand correctly. But a block of the same text matter set in the types from which the "a's" were taken would be recognized immediately by the different expression given.

Yet this does not mean that every letter must present some actual and demonstrable difference in outline and appearance, or even that it need exhibit a different set of proportional measurements when compared with other existing forms of the same letter. If my contentions are correct, design then, is not so much a matter which concerns the shapes we give to the individual characters which make up the new font as it is a matter that concerns the printed appearance of the page as a whole. (Here the reader may be allowed a grain of salt because in spite of what I've said, I do attempt to get into individual letters something of myself—personality, for want of a better term.)

Few readers are competent to decide whether a type face advertised as "new" is really new, or is merely a revival of an older type that probably was entirely suitable to earlier conditions; or even whether it is the product of a designer with facility of draughtsmanship but without knowledge of the development or traditions of the craft he practises.

I have long since ceased to care for (no, that isn't quite true: I do care—but I have ceased to expect) any great appreciation of the results realized after

over forty years of study and practice in type design; and now, since I seem to have reached a definite and recognized standing in the field, I endeavor still to maintain a complete indifference to public opinion; the versatility and imagination displayed in my work must be my very own, not tempered by the suggestions of others, in the hope that, at times, it may even reach the heights of sublimity.

"In describing my method of engraving matrices I wish it clearly understood that I am describing a method I *devised for my own use*. I realize fully that a type foundry or a composing-machine company operating on a large scale would find my method not entirely practicable. My method differs (from theirs) more in the simplicity of its materials than in its actual operation, and I am not intending to imply that it is better than that employed elsewhere; I maintain simply that I have found it sufficiently accurate, direct, and expeditious for my own requirements." And I wish also to emphasize my position regarding my work in matrix engraving: "Ambrose-Firmin Didot said of Fournier's punch cutting that 'it was far from perfect in finish,' and I have no doubt that the same criticism might also be made of my own matrix engraving. I am more interested in the printed appearance of my designs as *types* than I am in the details of their manufacture, and I am not setting myself up as a matrix cutter or type founder in competition with workmen who have followed for years the various mechanical details of type founding. I care nothing for the criticism of my work (the mechanical side of it) since I *cut matrices only to insure that my types will be artistic*

*products completed in the spirit in which they are designed, instead of mere interpretations of my drawings by another hand. As probably no one will attempt to use this account of my work as a manual of matrix-cutting technique, I will not therefore do more than describe the essentials of it.*

"When the original drawings have been made . . . the next step is the making of a pattern that will retain the subtleties and disciplined freedom of them." The pattern which I found to answer my purpose I have described more or less completely in my account of Design No. 54, so I will not amplify those comments here, except to say that when I began my type-founding work I used a pattern nine inches high instead of seven and one-half inches as I now do.\* This large paper pattern I employ in turn to engrave an intaglio work pattern in a plate of type metal about one-tenth of an inch thick; this plate I cast in a stereotyping box. This metal pattern is placed on the table of an upright engraving machine and locked in place. The matrix-engraving machine I found to be entirely satisfactory for my work was not primarily made for such work, but with a few alterations which the manufacturer kindly made for me . . . it performed my work accurately; and—what was quite important—the machine, with alterations, did not cost more than I could afford.

"It contains an upright pantograph; at the lower end it carries a tracer which is ball-shaped, and at

\*For Design No. 100 I tried using a six inch pattern, but did not find it as satisfactory as my seven and one-half inch ones.

the upper end a movable table on which a matrix blank is fastened. As the tracer moves around within the walls of the pattern letter, the matrix block also moves in similar manner but in reduced degree (i.e., to the size of the type desired). Since the arm carrying the tracer moves in various directions to and from an absolute perpendicular, the ball-shaped tracer, being of constant diameter, maintains its center always at the same distance from the pattern wall, and relatively the center of the cutter is at the same distance proportionately. The cutting tool is in the exact ratio to the tracer as the type desired is to the pattern letter. The table carrying the matrix blank to be engraved 'rests on ball bearings and is sensitive to the slightest movement of the tracing point. Directly above the matrix blank is a machine head which carries a small cutting tool (which I grind and sharpen to a form I devised) at the lower end of a spindle which revolves at high speed . . . and bores its way into the matrix blank as the blank follows the movement of the tracer to a depth controlled by a micrometer adjustment' set for the exact depth desired. To maintain the exact width of the cutting tool selected requires constant examination of the cutting point under a high-powered microscope equipped with a micrometer eyepiece calibrated in thousandths of an inch."

I would like to end this Epilogue with a bit of personal information, probably unimportant in itself, but possibly of bibliographical interest in years to come: that up to 1925 I had never attempted to cut a matrix, since that sort of work had been so admir-

ably done for me by my friend Robert Wiebking of Chicago. His death in 1927 left me with no one to turn to for such work.

I have told, in my story of Design No. 56, of my commission to make a type for the *Woman's Home Companion*. To carry out the commission I attempted with no previous type-founding experience, or "tutelage" under any master, to learn every detail of type founding—making patterns, grinding cutting tools, engraving matrices—after I had passed my sixtieth birthday.

A large majority of the designs since No. 56 have, of course, been engraved in matrix form by myself, using methods I have described elsewhere. By using my machines as instruments of my own hand, I have been enabled in these designs to achieve the exact effects I have desired—an effective answer to those critics who have maintained that the machine is an obstructive intervention between the artist and the finished type.

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## A BIBLIOGRAPHY OF THE PUBLISHED WRITINGS OF FREDERIC W. GOUDY

By GEORGE L. MCKAY

The following record deals with Goudy as author and editor exclusively. The late Melbert B. Cary's admirable and beautifully printed *Bibliography of the Village Press*, 1938, is concerned with FWG as printer and type designer. Since Goudy printed some of his own writings, the two bibliographies overlap to that extent. The present list does not record certain items that might be regarded as within its scope: entries have not been included for announcements or prospectuses of books printed at the Village Press or of types designed by Goudy, invitations, notices and other such ephemera. Although Goudy wrote many of these items, they have not been regarded as his writings for purposes of this bibliography. Much of this fugitive material, if printed by the maestro, has been apprehended in Cary's work—to which the reader is respectfully referred.

PART I

BOOKS AND OTHER SEPARATELY  
PRINTED ITEMS WRITTEN OR  
EDITED BY FREDERIC W. GOUDY

1

[American Cat News.] Chicago, cir. 1901.

Mr. Goudy was editor of this short-lived periodical. I have seen no copy of any number, nor is the periodical listed [at least with the above title] in the Union List of Serials, 1943.

2

Typographica. No. 1[-6]. New York, 1911[-1934]. Illus., type specimens. Size of leaf varies.

Edited by Mr. Goudy. Except for the word "Typographica," the title varies. Described in no. 2 as "an occasional pamphlet treating of printing, letter-design, and allied arts." No. 1 was issued September, 1911; no. 2: June, 1912; no. 3: March, 1916; Supplement to no. 3: October, 1916; no. 4: July, 1926; no. 5: summer, 1927; no. 6: fall, 1934.

3

Why / we have chosen / Forest Hills / Gardens /  
for our Home / [illus.] / Forest Hills Gardens • N •  
Y • / MCM•XV / [14] leaves. Front., illus. Leaf:  
9 x 6 inches.

Colophon: "This booklet . . . has been arranged by Frederic W. Goudy at the suggestion and with the co-operation of Will Phillip Hooper. Decorations and types designed by Mr. Goudy and set by Bertha M. Goudy . . ."

The introduction was written by Mr. Goudy, and also 7 lines bearing his name in the body of the book.

4  
Ars Typographica / Volume I Spring 1918 Number 1 / [Autumn, 1934 Number 4] / Illus., ports., facsim., ornaments, type specimens. Leaf: 12¼ x 8¾ inches.

Four numbers, edited by Mr. Goudy. No. 1 was issued in the spring, 1918; no. 2: summer, 1918; no. 3: spring, 1920; and no. 4: autumn, 1934. The first three numbers were issued by The Marchbanks Press, and the fourth by the Press of the Woolly Whale. Before no. 4 of Vol. I was issued, Vols. II and III were published under the editorship of Douglas C. McMurtrie.

5  
The / Alphabet / Fifteen / Interpretative Designs / Drawn and Arranged with / Explanatory Text and / Illustrations / By / Frederic W. Goudy / [ornament] / New York / Mitchell Kennerley / MCMXVIII / [1] leaf, 44 pp., [29] leaves. Front., alphabets, type specimens. Leaf: 12¼ x 9½ inches. Type set by Bertha M. Goudy; printed by William

Edwin Rudge; plates made by the Walker Engraving Co. Published in London in 1922 by John Lane.

6  
The / City of Crafts / A Phantasy / Being some Account / of a Journey to the Court of the / Printers' Guild / Told by / A member of the American Institute / of Graphic Arts of what he saw and / heard there, and the printers he talked / with; illustrated by pictures with a lantern at a meeting of the Institute on the / evening of Wednesday, February 15, 1922 / [ornament] / New York / American Institute of Graphic Arts / 1922 [10] leaves. Front. (port.), head- and tail-pieces, initial letter. Leaf: 9¾ x 6 inches.

Decorations by George Illian. Printed by William Edwin Rudge. Issued also without decorations, in paper wrappers, for distribution on the night of the meeting, February 15, 1922.

7  
Elements of / Lettering / <With XIII Full-page Plates> / By / Frederic W. Goudy / Author of The Alphabet. Editor, Ars Typographica / Text composed by Bertha M. Goudy in types / designed by the Author / [device] / New York: Mitchell Kennerley / 1922 / [2] leaves, 48, [3] pp. Front., type specimens. Leaf: 12¼ x 9½ inches.

Printed at the Marchbanks Press. Published in London in 1922 by John Lane.

The Anderson Galleries, New York / [device of The Village Press] / This Keepsake / is the first impression made in America on / the hand-press formerly owned by William / Morris, now the property of Frederic and Bertha Goudy, and is printed by them for / visitors at an Exhibition of that press and / of their work at The Village Press. / March M, cm, xxiv / Broadside, 11¼ x 8½ inches. Ornamental border.

The Type Speaks / Broadside, 8½ x 11 inches.  
 "Designed, engraved and composed" by Mr. Goudy. Only a few proofs pulled, December 30, 1931; never distributed. Reprinted several times both in broadside and pamphlet form, by Mr. Goudy and others. The first issue to be distributed was apparently the broadside printed in connection with the Retrospective Exhibition of The Village Press, organized by the American Institute of Graphic Arts, and held at the Museum of Science and Industry, New York City, October 23-November 19, 1933. Cf. M. B. Cary, Jr., A Bibliography of The Village Press.

The Story of the / Village Type / by its designer / Frederic W. Goudy / [monogram] / New York / The Press of the Woolly Whale / 1933 / [3] leaves, 13, [1] pp., [7] leaves. Leaf: 9 x 6½ inches. Printed in Village No. 2 and Goudy Antique types, their first appearance in any book.

Design and Beauty / in Printing / by / Frederic W. Goudy / [ornament] / Printed by the / Press of the Woolly Whale / on his 69th Birthday / March 8, 1934 / [2] leaves, 18 pp., [1] leaf. Leaf: 5¼ x 4¾ inches.

Printed in 14-point revised Goudy Village No. 2 type, used for the first time in this book. Reprinted, somewhat abridged, with the title: Beauty & Design in Printing / By Frederic W. Goudy, in The Pacific Printer and Publisher, Vol. LVII, No. 6, San Francisco, June, 1937, p. 22. This was an address given by Mr. Goudy at Columbia University a few months before his 69th birthday.

The / Capitals / from the / Trajan Column / at Rome / By / Frederic W. Goudy / With xxv plates / drawn & engraved [on wood] by the author / [monogram] / New York / Oxford University Press / 1936 / [iii]-xi, [1], 20 pp., [27] leaves. Plate, alphabets, diagr. Leaf: 10 x 6½ inches.

Printed in Village and Trajan types, being the first use of the Village italics.

A Tribute to B-M-G / Broadside, 9½ x 6¾ inches. Signed and dated (typographically) at the bottom: F-W-G / Marlboro, June, 1936 / The tribute was re-issued as a 4-page keepsake for participants in the celebration of the thirty-fifth anniversary of the Village Press at Deepdene, Saturday, July 23, 1938.

Hello Everybody / This Is / Goudy / Speaking / Now friends, we bring you / that great star of the radio, / screen and the Graphic Arts / Frederic W. Goudy, / In Person / New York / The Maveric Press / 1936 / [4] leaves. Leaf:  $6\frac{1}{2} \times 4\frac{3}{4}$  inches.

Excerpt from a broadcast conducted by Mr. Lowell Thomas, with Mr. Goudy's answers to Mr. Thomas's questions, over the NBC Network, Station WJZ, on Monday, September 17, 1934. Edition of 100 copies printed by Earl H. Emmons in Goudy Deepdene italic type, being item no. 5 of the Maveric Press in New York.

Types / of the Past • Type Revivals / with a few Words on Type Design / in General / An Address at the / New York Press Association Dinner / September 12 • MCMXXXVI / By Frederic W. Goudy / With a Foreword by Howard Coggeshall / and a Presentation by M. Lyle Spencer, Dean of the School of Journalism / [seal of the University] / Syracuse, New York / School of Journalism / Syracuse University / 1936 / [14] leaves, including fly-leaves which contain watermark portrait of Mr. Goudy. Leaf:  $9\frac{1}{4} \times 6\frac{3}{4}$  inches.

Type Revivals / An Exposition / regarding / Independent new Designs / By Frederic W. Goudy / [ornament] / Lexington, Virginia / Journalism Laboratory Press / Washington and Lee University / 1937 / [3]-18, [1] pp. Leaf:  $6\frac{1}{2} \times 4\frac{3}{4}$  inches.

The Bible / An Address by Frederic W. Goudy on the occasion of / the presentation of the Oxford Lectern Bible / to / The New York School of Printing / on May 18th, 1938 / [ornament] / New York City: / The New York School of Printing / mcmxxxviii / [2] leaves, 8, [1] pp. Leaf:  $9\frac{1}{4} \times 7$  inches.

Edition of 200 copies printed in Mr. Goudy's Friar type.

B•M•G / [rule] / Bertha M. Goudy / Recollections / by one / who Knew her Best / [monogram] / Marlboro, N. Y. / The Village Press / MCMXXXIX / [2] leaves, 33 pp. Front., il., ports. Front. and t.p. within ornamented border. Leaf:  $10\frac{1}{2} \times 7$  inches. Printed in Bertham type. The memorial is here reprinted in separate form, with an introduction and some additional matter, from Bookmaking / on the / Distaff / Side / [ornament] / MCMXXXVII / [136] leaves. Leaf:  $7\frac{1}{2} \times 4\frac{1}{2}$  inches. The memorial occupies [12] leaves in this book. Port. of Mrs. Goudy.

What Printing Is / By / Frederic W. Goudy / [ornament] / Messinger Paper Company / Chicago / 1940 / [1] leaf, 11 pp. Leaf:  $5\frac{1}{4} \times 4\frac{3}{4}$  inches.

Reprinted from *Arts Typographica*, Vol. I, No. 2, New York, Summer, 1918, pp. 37-40; and from *Goudy Gaudeamus* / In celebration of the dinner /

given Frederic W. Goudy / on his 74th birthday / March eighth / 1939 / Printed for the Disstaff Side / 1939 / In the latter book Mr. Goudy's article occupies a 4-leaf section with title: What / Printing Is : [monogram] / Greetings to the Author of / this Monograph, on His / Seventy-fourth Birthday / Frederic W. Goudy / Typographic Laboratory / Syracuse University.

20

Typologia / Studies in Type Design & Type Making / with Comments on the Invention of Typography • The First Types / Legibility and Fine / Printing / [ornament] / Frederic W. Goudy, L.H.D. Litt.D. / Berkeley and Los Angeles / University of California Press / 1940 / [iii]-xviii, [2], 170, [1] pp. Front., il., ports., facsim., type specimens. Leaf:  $10\frac{1}{4} \times 6\frac{3}{4}$  inches.

Printed in California Old Style type, designed for the University of California by Mr. Goudy and used for the first time in this book.

21

The Design / of Types / [ornament] / Frederick [sic] W. Goudy / [cover title.] [8] leaves. Leaf:  $8\frac{3}{4} \times 5\frac{3}{4}$  inches.

Address delivered May 10, 1941, to the Second District Conference of the International Association of Printing House Craftsmen held at Gloversville, N. Y., and sponsored by the Adirondack Club. Edition of 300 copies published by the Adirondack Club of Printing House Craftsmen.

266

22

The / Alphabet / and Elements of Lettering / Revised and Enlarged / with many full-page Plates and other / Illustrations Drawn & Arranged / by the Author / Frederic W. Goudy / L.H.D., Litt.D. / [device] / Berkeley and Los Angeles / University of California Press / 1942 / xv, [1], 101, [1] pp., [28] leaves. Front., facsim., alphabets, type specimens. Leaf:  $12\frac{3}{4} \times 9\frac{3}{4}$  inches.

Printed in California Old Style type. The University Press, having no italic of this face larger than 14-point, set the Preface in type of that size, and then made zinc etchings to enlarge the size to 18-point, the size used for the text set in roman.

## PART II

### CONTRIBUTIONS BY FREDERIC W. GOUDY TO BOOKS AND PERIODICALS

23

A few Words by way of Pro- / logue: Being an Explanation, / an Advertisement, and an In- / vitation. (In: The Black Art / A Homily By / D. B. Updike / [ornament] / Reprinted by permission, from / The Engraver and Printer for / January 1894, to which is added / a Prologue by Fred. W. Goudy / Cover-

267

page is by Berne Nadall / [ornament] / The Camelot Press / Chicago / [8] leaves. Leaf: 6 x 4½ inches). Mr. Goudy's prologue occupies both sides of the third leaf, and is dated at end: February MDCCC-XCV.

The Homily and prologue were reprinted in: Goudy Gaudeamus / In celebration of the dinner / given Frederic W. Goudy / on his 74th birthday / March eighth / 1939 / Printed for the Disstaff Side: 1939 / Partly colored illus., ornaments. Leaf: 6¼ x 4¼ inches. The reprint, done in 10-point Deepdene type by the Press of the Woolly Whale, occupies the last [6] leaves of this book.

*in Arts Lib.*

24  
Notes on Letter Design / By Frederic W. Goudy / (In: The Graphic Arts for Printers and Users of Printing, Vol. I, No. 5, Boston, May, 1911, pp. 361-368. Plate, type specimens.)

25  
Quality in Printing\* / By Frederic W. Goudy / (In: The Printing Art, Vol. XXVI, No. 4, Cambridge, Mass., December, 1915, pp. 281-285).

26  
Typographica / Edited by Frederic W. Goudy / (In: Photographic Art, Vol. 3, No. 2, New York, October, 1917, p. 19).

\*Read at the United Typothetis Convention at Los Angeles, 1915.

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27  
Type Designs: Old and New (In: Ars Typographica, Vol. I, No. 1, New York, Spring, 1918, pp. [38]-40).

The author's initials, F. W. G., are printed at the end.

28  
The Editor's Workshop (In: Ars Typographica, Vol. I, No. 1, New York, Spring, 1918, pp. [45]-47).

29  
The Editor's Workshop (In: Ars Typographica, Vol. I, No. 2, New York, Summer, 1918, pp. 41-45).

30  
Hand-Press Printing: A Plea / for a lost Craft / By Frederic W. Goudy / (In: Ars Typographica, Vol. I, No. 3, New York, Spring, 1920, pp. 33-35).

31  
Printing as an Art (In: Ars Typographica, Vol. I, No. 3, New York, Spring, 1920, pp. 39-40).  
The author's initials, F. W. G., are printed at the end.

32  
The Editor's Workshop (In: Ars Typographica, Vol. I, No. 3, New York, Spring, 1920, pp. 41-44).

33  
•The Craftsman's Ideal • (In: The American Printer, Craftsmen Number, New York, July 5, 1921, [1] unnumbered p. with blank verso).

269

The author's initials, F. W. G., are printed at the bottom of the article.

<sup>34</sup>  
The First Types\* / By Frederic W. Goudy / (In: Monotype A Journal of Composing-Room Efficiency, Vol. VIII, No. 12, Philadelphia, September, 1921, pp. [3]-6).

<sup>35</sup>  
Initial Letters / their Ethics and Aesthetics / By Fred W. Goudy / (In: Monotype A Journal of Composing-Room Efficiency, Vol. IX, No. 2, Philadelphia, March-April, 1922, pp. [18]-20).

<sup>36</sup>  
A Study in Type Design / By / Frederic W. Goudy / (In: Monotype A Journal of Composing-Room Efficiency, Vol. IX, No. 4, Philadelphia, July-August, 1922, pp. 9-11. Facsim., type specimens).

<sup>37</sup>  
The Worm Turns / Admiration for Work of Old Masters in Type Design no Reason for Supposing Further Advance in the Art / Impossible. Present Generation Should not Rest Content with Idolatrous Worship of Achievements of / the Past. Changing Times and Conditions Create Need for New Designs. / By Frederic W. Goudy / (In: Western Advertising, Vol. VI, No. 1, San Francisco, February, 1924, pp. 40 and 42. Port.).

\*"Paraphrased extracts from Mr. Goudy's forthcoming book, 'Typologia.'"

<sup>38</sup>  
Introductory Note (In: American Type Design / in the Twentieth Century / With Specimens of the outstanding / Types produced during this Period / By Douglas C. McMurtrie • With an / Introduction by Frederic W. Goudy / [ornament] / Chicago, Illinois / Robert O. Ballou / 1924 / 64 pp. Facsim., type specimens, head-pieces, initial letters. Leaf: 9 x 5½ inches.)

The introduction is on pp. 5-10.

<sup>39</sup>  
On the Design of Types / With special Reference to the Types of / The Architectural Record / By Frederic W. Goudy / (In: The Architectural Record, Vol. 63, No. 5, New York, May, 1928, pp. 441-445. Type specimens).

<sup>40</sup>  
Art in Type-Design / By Frederic W. Goudy / (In: Monotype A Journal of Composing-Room Efficiency, Goudy Number, Philadelphia, November, 1928, pp. 5-7).

Besides Mr. Goudy's article, this issue is devoted to the presentation of Monotype Goudy faces.

<sup>41</sup>  
Fine Printing / on Fine Papers. / (In: Old / Strathmore / Book Papers / A few Specimen Pages and / an Introductory Note on Fine Printing / By / Frederic W. Goudy / [ornament] / Mittineague Mills / Strathmore Paper Company / Mittineague, Massa-



chusetts / [1929]. [20] leaves. Illus., ornaments, paper specimens. Leaf:  $9\frac{1}{4} \times 6\frac{1}{4}$  inches).

Mr. Goudy's note is on 3 pages following the title leaf. The types used for the cover and title-page were drawn and engraved especially for this book. It was an unrealized wish of Mr. Goudy's to have these designs used for a type face for general distribution.

42

Type Design: Past & Present / A Typographic Homily / By Fred. W. Goudy / (In: Monotype, Vol. XXIII, No. 74, Philadelphia, March, 1930, pp. 3-4).

This issue has a special cover title, beginning: Deep-dene . . .

43

To Squeeze or not to Squeeze / By Frederic W. Goudy / (In: Monotype, Vol. XXIII, No. 74, Philadelphia, March, 1930, p. 11).

This issue has a special cover title, beginning: Deep-dene . . .

44

Foreword / By Frederic W. Goudy / (In: Fashions / in American Typography / 1780 to 1930 / With brief illustrated Stories of / the Life and Environment of the / American People in seven Periods / and Demonstrations of / E. G. G.'s Fresh Note / American Period Typography / By Edmund G. Gress / Author "The Art and Practice of Typography" / [device] / New York / Harper & Brothers

Publishers / 1931 / xxviii pp., [1] leaf, 201 pp. Front., illus., facsim. Leaf:  $9\frac{1}{4} \times 6$  inches).

The foreword is on pp. v-vii. Some lines on the title-page and the chapter headings were set in a face especially designed by Mr. Goudy for this book and which was later made into a type for commercial use.

45

A Note on the / Marks of the Early Italian / Printers / (In: The Colophon, Part 5, New York, 1931, [1] leaf near end of issue).

Mr. Goudy's Note was set in a new type, Truesdell, especially cut by him for this item; and the article on the three following leaves: The Devices / of the Early Italian Printers / By Carlo Castellani / was set in Mr. Goudy's Mediaeval type—the first use of this face.

46

On Designing a Type-Face / by Frederic W. Goudy / (In: The Dolphin, a Journal of the Making of Books, No. 1, New York, 1933, pp. 3-23. Facsim.).

47

Printer's Note (In: The / Old and the New / a Friendly Dispute / between Juvenis & Senex / By / Theodore Low De Vinne / with a Note by / Frederic W. Goudy / [ornament] / Marlborough, N. Y. / The Village Press / 1933 / [8] leaves. Leaf:  $9\frac{1}{4} \times 6\frac{1}{4}$  inches.

The printer's note is on three pp. following the title-leaf. 300 copies of the pamphlet were printed: 230 with a 4-line colophon, and 70 with a 7-line colophon "for presentation to members of the Twelfth Annual Conference on Printing Education on the occasion of their visit to the Village Press, June 25, 1933."

48

On the Thirtieth Birthday / of the Village Press / (A Paper Read by Frederic W. Goudy at the Opening of the / Village Press Exhibit; Museum of Science and Industry, / New York, October 22, 1933) / (In: News-Letter of The American Institute of Graphic Arts, No. 34, New York, March, 1934, pp. 3 and 4).

49

Type Design / a Homily / I. The Force of Tradition - II. Type, What It Is / III. The Technique of Type Engraving / by Frederic W. Goudy / (In: *Ars Typographica*, Vol. I, No. 4, New York, Autumn, 1934, pp. [3]-27. Ports.).

50

Evening at Deepdene (In: *Ars Typographica*, Vol. I, No. 4, New York, Autumn, 1934, p. [35]).  
The following is printed at the end: <F. W. G., Nov. 1923 >

51

The Editor's Workshop (In: *Ars Typographica*, Vol. I, No. 4, New York, Autumn, 1934, pp. [47]-50).

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52

Retrospectus / [ornament] / An Open Letter / From a Designer of Types to the Greatest / Arranger of Them / (In: . . . / Barnacles from many Bottoms / Scraped and Gathered for / B R / . . . / by The Typophiles / 1935 / [111] leaves. Front. (port.), illus., ornaments. Leaf: 8 $\frac{3}{4}$  x 6 inches.

Mr. Goudy's letter occupies four leaves near the front of the book; his pen-and-ink signature is entered at the end of the letter.

53

F. W. G. on typography today / An informal interview with the veteran American type designer / (In: P M An intimate Journal for Production Managers, Art Directors and their Associates, Vol. I, No. 8, New York, April, 1935, pp. 4-6).

54

Ands / & Ampersands / from the First Century B.C. / to the Twentieth A.D. / By / a Type Designer / [monogram] / New York / The Typophiles / 1936 / (In: Diggings / from many ampersandhogs / The Typophiles / [illus.] / Christmas 1936 / Partly colored illus., ornaments, type specimens. Leaf: 5 $\frac{1}{4}$  x 3 $\frac{3}{4}$  inches).

Mr. Goudy's monograph has a separate title-page and is separately paged: 52, [2] pp. It was composed and printed (in Deepdene type) by Howard Coggeshall in Utica, N. Y. The monograph was reprinted as a separate pamphlet.

275

The Address of Acceptance / By Frederic • W • Goudy / (In: Ulster-Irish Society / Incorporated / Founded 1927 / Year Book 1937 / [cover title]. 48 pp., [4] leaves. Illus., ports. Leaf:  $9\frac{1}{4} \times 6$  inches).

The address, occupying pp. 15-24, was delivered at the annual banquet of the Ulster-Irish Society of New York held on March 19, 1937, at the Hotel Commodore, New York City, in accepting a medal presented to him "for notable service to the nation" by the Society.

Introduction. (In: Goudy / Master of Letters / By / Vrest Orton / [ornament] / With an Introduction by / Frederic W. Goudy / [ornament] / The Black Cat Press / Chicago 1939. / [5]-101, [1] pp., [2] leaves. Front., illus., facsim., ports. Leaf:  $8\frac{1}{2} \times 5\frac{1}{2}$  inches).

The Introduction occupies pp. 19-23.

Introduction. (In: The Story of / Frederic W. Goudy / Written by Peter Beilenson and printed / with a pictorial supplement / for The Distaff Side / 1939. / 58 pp., [2] leaves. Plates, ports. Leaf:  $9\frac{3}{4} \times 6\frac{1}{2}$  inches).

The Introduction occupies pp. [5-6].

The Craft / of the Printer / by Frederic W. Goudy / (In: Bibliography / of the Grubhorn Press / • 1915 •

1940 • / By Elinor Raas Heller & / David Magee / [foregoing five lines within border] / San Francisco • California • MCMXL / xiv, [6], 193, [2] pp. Plates, facsim. Leaf:  $14 \times 10$  inches).

Mr. Goudy's introduction is on pp. ix-xiv, plus [1]p.

The Ethics and Aesthetics of Type / and Typography / An address delivered at Carnegie Institute of / Technology, Pittsburgh, February 12, 1938 / by Frederic W. Goudy. / (In: Behind the Type / The Life Story of Frederic W. Goudy / by Bernard Lewis / Issued by the Department of / Printing • Carnegie Institute / of Technology • Pittsburgh / Nineteen Forty-one. / [6] leaves, 113, [1] pp. Front., illus., Ports. Leaf:  $9\frac{1}{2} \times 6\frac{1}{2}$  inches).

The address occupies pp. 103-113.

T SCOWRETH all scurf and scalds from the head, being  
therewith dailie washt before meales. Being moderatlie taken  
[saith he] it sloweth age, it strengtheth youth, it helpeth diges-  
tion, it cutteth flegme, it lighteneth the mind, it quickeneth the  
spirits, it cureth the hydropsie, it healeth the Strangurie, it  
pounceth the stone, it expelleth gravel, it puffeth aways all ven-  
tositic, it keepeth and preserveth the head from whirling, the  
eyes from dazeling, the toong from lispig, the mouth from mal-  
fling, the teeth from chattering, and the throte from ratling; it  
keepeth the weasan from stilling, the stomach from wambling,  
and the heart from swelling, the bellie from wirtching, the guts  
from numbling, the hands from shivering, &2 the sinews from

ARIES

[Design No. 54]

IMP · CAESARI DIVI  
NERVAE TRAIANO OPTI  
ICO DACICO PONT MAX  
IMP VII COS VI PP FORTISSIMO

RECORD TITLE

[Design No. 59]

STRATHMORE  
OLD STRATFORD  
BOOK PAPERS

STRATHMORE TITLE  
[Design No. 63]

Dear Sir -

See remingtn type de  
interesting, made at Deepdene  
is started. May yet master di  
men and shame strangers, enter  
demented mangy tramps and rip  
stepsister may grasp this, a m  
aiming at imaginary enterpris

REMINGTON TYPEWRITER  
[Design No. 67]

ΦΙΛΗΣ ΤΟ ΛΑΜΠΡΟΝ ΚΑΙ ΣΟΦΟΝ  
ΛΟΥΣ ΤΟ ΤΕΤΡΟΝ ΣΧΗΜΑΤΟΣ  
ΔΩΝ Η ΒΛΗΖΟΥΣΑ.

INSCRIPTION GREEK  
[Design No. 68]

Here are Letters mamemgh  
hmimmpmrmsmtm Eggs  
Camera Fame Gist Merit it  
Ragime Dare Pirate Thirst  
Nights map parts sights are

HADRIANO LOWER-CASE  
[Design No. 71A]

# *The Advertiser's* **SKETCH BOOK** **1937**

ADVERTISER'S MODERN

[Design No. 72]

This proof shows a new open text in 24 point now in process of cutting. It is suited for printing where a touch less austere is wanted than simpler type would allow. These characters are set in a face of similar design for use if more color is desired.

DEEPDENE OPEN TEXT

[Design No. 76]

ABCDEFGHIJKLMNO  
PQRSTUVWXYZ&  
abcdefghijklmnpqrstuv  
wxyzfiflffflfll

DEEPDENE MEDIUM

[Design No. 79]

ible to a high degree. In its essential letter forms it presents few departures from good tradition although showing a new handling of some features in individual letters. THESE ARE THE CAPITALS OF THE FONT. BDQFJG&

QUINAN OLD STYLE

[Design No. 85]

ABCEPNOTRmbdh  
norspufvylg',iaetc

GOUDY BOLD FACE  
[Design No. 86]

Gg

GOUDY "THIRTY"  
[Design No. 111]

מהזם'פ

HEBREW  
[Design No. 114]

## A NOTE ON THIS BOOK AND ITS AUTHOR

Just ten years ago the Typophiles published their first book. *Spinach From Many Gardens* we called it, as we hurriedly put it together to salute Fred Goudy on his seventieth birthday.

This book has not been produced that way. Its writing, in fact, has occupied Mr. Goudy for more than two years—not steadily, but through the weeks and months. In putting down recollections of his many type faces, fresh facts were recalled and the text amplified and edited again and again.

In setting specimens of Goudy type faces to illustrate the text, more than a dozen loyal friends in cities far and near have been of material assistance. Our grateful indebtedness to these contributors, and to other generous Typophiles who have been of invaluable help in production, is detailed on following pages.

We planned and worked to have this book ready for Mr. Goudy's eightieth birthday, March 8, 1945. Conditions beyond our control prevented, unfortunately, and it was not possible to present a copy to each of the two hundred guests at a birthday dinner in his honor at the Ambassador Hotel in New York.

Earnest Elmo Calkins, the distinguished author and advertising agent, put into words, in a letter read that evening, a feeling about F.W.G. that every Typophile would endorse: "The first time I saw Goudy," he recalled, "he was pulling proofs on an old-fashioned lever press as part of some exhibition at the National Arts Club.



"Goudy in his brown linen apron, peering at a proof through his spectacles, looked like an engraving of a historic moment in the art of printing, and I realized that it was a historic moment, and Goudy was just what he seemed to be, a medieval craftsman. He brings to his work the fine unselfish spirit of an earlier age when men were more concerned with the quality of their work than with financial rewards. He was one of a long line of creative workers who have permanently bettered the alphabet—such men as Tory, Dürer, Garamond, Caslon, Morris.

"But while Goudy is medieval in a certain old-fashioned indifference to modern standards of success, his faces are as modern as a patent quoin. He is an old-style face upon a modern body. He has given us many new and beautiful types and has shown us some of the ways they can be used to make beautiful books, but the real measure of his achievement is the extent to which his types are adapted to present-day needs. There is nothing academic about him. He understands that printing is a means to an end. He will be better known to future generations than he is to us. He will be looked back upon as one of the great influences in the history of typography. He is our old master."

And so this book, an ambitious venture for amateurs—yet one, we hope, that may at least separate legend from fact and help keep the record straight in the years ahead.

Mr. Goudy remarks occasionally upon the honors that have come "in the Autumn of my life." Yet it

was in 1904, at the Louisiana Purchase Exposition in St. Louis, that his first bronze medal award came for book printing. In 1920 he received the gold medal of the American Institute of Graphic Arts (he is an ex-president of the A.I.G.A. as well as an honorary life member). Two years later he was awarded the craftsmanship gold medal of the American Institute of Architects "for distinguished achievement in the art of typography"; in 1927 he received the Michael Friedsam gold medal at the Architectural League "for service in the cause of industrial art"; and in 1937, the Hon. Frances Perkins, then Secretary of Labor, presented the annual medal of the Ulster-Irish Society of New York "for creations in typographic design that will live forever."

He has been awarded honorary degrees by three institutions of higher education: Doctor of Humane Letters, Syracuse University, in 1939; Doctor of Literature, Mills College, in 1940; Doctor of Laws, University of California, in 1942. The citation that accompanied the latter proudly records the University of California's satisfaction with its private type: "A spiritual descendant of Aldus, Bodoni and Caslon and a master of matrix making who has added to the distinction of the publications of the University by the simplicity and beauty of the type he has designed for them. A triumphant individualist in a world of technology, who has come to lead all his fellows in what is truly the art of letters."

Among his other awards are the medal of honor of the School of Journalism, Syracuse University, in 1936; the Harry J. Friedman gold memorial medal, 1942, "for distinguished service in the cause of

graphic arts education," and the medal award of the University of Missouri "for distinguished service to Journalism," 1944. He is an honorary member of the Society of Printers, Boston, and the Montreal, New York and San Francisco Clubs of Printing House Craftsmen.

For the Typophiles it is my privilege to acknowledge here our gratitude to the author, and to many generous friends who have helped so much in the building of this book: Peter Beilenson has been responsible for its design and for seeing it through the press at his Walpole Printing Office, Mount Vernon, New York. A. Colish, New York, has handled the text composition, and the Photogravure and Color Company, New York, has produced the frontispiece for each volume. The collotype reproductions of the Goudy types not possible to include as specimens in letterpress have been produced under the care of E. Harold Hugo at the Meriden Gravure Company. George L. McKay, curator of the Grolier Club, New York, has compiled the bibliography of Mr. Goudy's writings. The binding has been produced by the J. F. Tapley Company, Long Island City, New York, under the supervision of Robert H. Wessmann. The cloth for the binding has been supplied by Albert Clayburgh Jr. of Albert D. Smith & Co., New York.

For the specimen settings of type faces included with the accounts of each type, we are chiefly indebted to: John Archer, Amos Berhke, Howard Coggeshall, E. M. Diamant, Dorothy M. Drake, Samuel T. Farquhar, Jane Grabborn, Sol Hess, G.

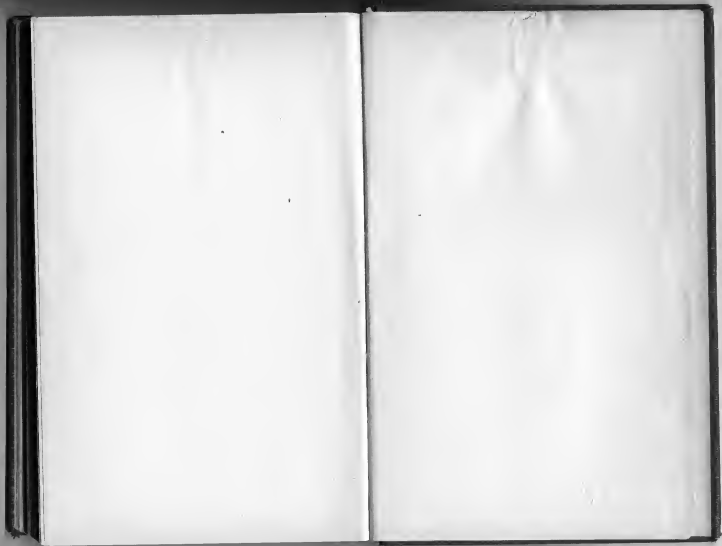
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TYPOPHILE CHAP BOOKS XIII and XIV

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